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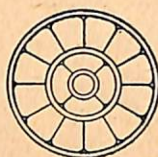
MONTHLY REVIEW OF CULTURE

FEBRUARY 21, 1957 — THE MOTHER'S BIRTHDAY

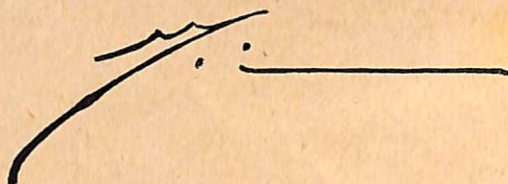
MOTHER INDIA

FEBRUARY 21, 1957: THE MOTHER'S BIRTHDAY

Price: Re. 1.



Lord, Thou hast willed, and I execute:
A new light breaks upon the earth,
A new world is born.
The things that were promised are fulfilled.



MOTHER INDIA

MONTHLY REVIEW OF CULTURE

Vol. IX — No. 1

"Great is Truth and it shall prevail"

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THE NEW YEAR'S MESSAGE

(*An Extract from a Talk by the Mother*)

THE somewhat special form which I have given to the Message comes from the fact that I have addressed it above all to the mass of Christian good-will in the world. This fact is the reason why I have used the words : "crucified body". But there is the same idea in India, the idea of a complete renunciation of all physical reality, a profound contempt for the material universe which one turns into an illusion and a lie, leaving, as Sri Aurobindo always said, "a free field on the earth for the sovereign rule of the hostile forces."

If you get away from the concrete reality in order to seek a reality abstract and afar, the whole field of this concrete reality you leave at the entire disposal of the adverse forces that have seized it and are now more or less governing it. You do this to go and realise what Sri Aurobindo calls at times a zero or an empty infinite, at times something like a sovereignty over nothingness. It is the return towards Nirvana. Such an idea is everywhere in the world, but it has different forms of expression. That is to say, the terms are not the same but the idea is.

It is because one opposes Evil with a weakness which is only a force of pure spirit and has no power in the manifestation, that the tremendous effort of good-will has ended in a deplorable defeat and left the world in the same old state of misery and corruption and falsehood.

On the very plane where the hostile forces are master it is necessary to have a power greater than theirs and capable of vanquishing them totally in that domain and not by a flight leaving them in full control of what one abandons.

It is neither sacrifice nor abandonment nor weakness that can win the victory. It is only joy that can do it, a joy which is force, which is endurance, which is supreme courage. It is far more difficult than giving up everything and running away. It demands a heroism infinitely greater. But it is the sole means of conquering.

(K. D. S.)

CONTE SAPHIRIN

(*Ecrit par la Mère en Octobre* 1906 *et exprimant l'idéal de la Création Surmentale*)

Il y avait une fois, dans un orient lointain, un petit pays qui vivait en ordre et en harmonie; chacun à sa place jouant le rôle pour lequel il était fait, pour le plus grand bien de tous.

Agriculteurs, artisans, ouvriers, commerçants n'avaient qu'une ambition, qu'un souci: faire leur travail de leur mieux, et cela en vue de leur propre intérêt; d'abord parce qu'ayant choisi librement leur occupation elle était conforme à leur nature et leur plaisait, ensuite parce qu'ils savaient que tout bon travail trouvait sa juste rémunération leur permettant à eux, leurs femmes et leurs enfants, cette vie calme et paisible, sans luxe inutile, mais avec un large nécessaire qui leur donnait la satisfaction.

Les savants et les artistes peu nombreux mais ayant tous le culte de leur science ou de leur art, leur raison d'être, avaient leur existence assurée par le pays reconnaissant puisqu'il était le premier à bénéficier des découvertes utiles, et à jouir des œuvres ennoblissantes. Ainsi à l'abri des soucis de la lutte pour la vie, ces savants avaient un seul but : que leurs recherches expérimentales, leurs études sérieuses et sincères servent à adoucir les souffrances de l'humanité, à augmenter sa force et son bien-être en faisant reculer le plus loin possible la superstition et la cruauté devant la connaissance qui éclaire et réconforte. Les artistes, dont toute la volonté pouvait se concentrer sur leur art, n'avaient qu'un désir : manifester la beauté selon leur conception individuelle la plus haute.

Parmi eux, en amis et en guides, se trouvaient quatre philosophes dont toute la vie se passait en études profondes et en contemplations lumineuses pour augmenter sans cesse le champ de la connaissance humaine et relever un à un les voiles de ce qui est encore mystérieux.

Tous étaient satisfaits puisqu'ils ne connaissaient pas les âpres compétitions et pouvaient se consacrer à l'occupation ou à l'étude qui leur plaisait. Etant heureux ils n'avaient pas besoin de lois nombreuses et le code se résumait à ceci : à tous un conseil bien simple : "sois toi-même", et pour tous une loi unique mais qui devait être rigoureusement observée : la loi de Charité dont la

SAPPHIRE STORY

(Written by the Mother in October 1906 *and expressing the Ideal of the Overmind Creation)*

ONCE there was, in the far-off East, a little country that lived in order and harmony, each one in his place playing the role for which he was made, for the greatest good of all.

Farmers, craftsmen, labourers, merchants had only one ambition, one concern : to do their work as best they could, and this in view of their own interest; firstly because their occupation, having been freely chosen, was congenial to their nature and gave them pleasure—next because they knew that all good work got its just reward, allowing them and their wives and children this calm and peaceful life without useless luxury but with an abundance of necessaries which gave them satisfaction.

The scientists and the artists, few in number but all in love with their science or their art, their *raison d'être*, found their existence assured by the grateful country since it was the first to benefit by useful discoveries and enjoy ennobling works. Thus saved from the cares of the struggle for life, the scientists had one sole aim—that their experimental researches, their serious and sincere studies should serve to allay the sufferings of humanity, increase its vigour and welfare by making superstition and cruelty withdraw as far as possible before the knowledge which enlightens and comforts. The artists, who could concentrate all their will on their art, had only one desire : to manifest beauty according to their highest individual conception.

Among them, as friends and guides there were four philosophers whose whole life passed in profound studies and luminous contemplations in order to widen unceasingly the field of human knowledge and lift one by one the veils of what is still a mystery.

All were content since they knew no competitions ahead and could devote themselves to their job or the study which pleased them. Being happy they did not need a lot of laws and their code was summed up in this : a very simple advice to all—"Be thyself", and for all a law that was only one but had to be rigorously kept, the law of Charity whose highest element is Justice, the

partie la plus haute est la Justice, la charité qui consiste à ne permettre aucun gaspillage et à n'entraver personne dans sa libre évolution. Ainsi, tout naturellement, chacun travaille en même temps pour soi et pour la collectivité.

Ce pays d'ordre et d'harmonie était gouverné par un roi qui était roi simplement parce qu'il était le plus intelligent et le plus sage, parce que lui seul était capable de fournir à tous ce qui leur était nécessaire; lui seul était à la fois assez éclairé pour suivre et même guider les philosophes dans leurs spéculations les plus hautes, et assez utilitaire pour veiller à l'organisation et au bien-être de son peuple dont il connaissait les besoins.

Au moment où commence notre récit, ce souverain remarquable venait d'atteindre un grande âge—il était bi-centenaire—et tout en ayant conservé toute sa lucidité et en étant encore vif et alerte, il commençait à penser à la retraite, un peu las des lourdes responsabilités qui avaient pesé sur lui pendant tant d'années. Il appela son petit fils Méotha auprès de lui. Le prince était un jeune homme en tous points accompli. Il était plus beau que ne le sont en général les hommes, sa charité était si équitable qu'elle atteignait à la justice, son intelligence était aussi lumineuse qu'un soleil et sa sagesse était incomparable, car il avait vécu une partie de sa jeunesse au milieu des ouvriers et des artisans pour connaître par expérience personnelle quelles étaient les exigences et les nécessités de leur vie; et il avait passé le reste de son temps, solitaire ou avec un des philosophes comme maître, en retraite dans la tour carrée du palais, dans l'étude ou le repos contemplatif.

Quand Méotha se fut incliné respectueusement devant son père celui-ci le fit asseoir à son côté et lui parla en ces termes : "Mon fils, voilà plus de cent soixante dix ans que je gouverne ce pays, et quoique jusqu'à ce jour tous ceux de bonne volonté aient paru satisfaits de ma direction, je crains que mon grand âge ne me permette bientôt plus de supporter aussi allègrement la lourde responsabilité de maintenir l'ordre et de veiller au bien-être de tous. Mon fils, vous êtes mon espoir et ma joie; la nature a été très généreuse envers vous, elle vous a comblé de ses dons, et par une sage et normale éducation vous les avez développés de façon très satisfaisante. Le pays tout entier, depuis le plus humble cultivateur jusqu'à nos grands philosophes, a une entière et sympathique confiance en vous; vous avez su vous attirer à la fois leur affection par votre bonté et leur respect par votre justice; ce sera donc tout naturellement sur vous que se portera leur choix quand je demanderai à jouir d'un repos mérité. Mais vous savez que selon un usage toujours respecté, nul ne peut monter au trône s'il n'est en dualité, c'est-à-dire, s'il n'est uni par les liens de l'affinité intégrale à celle qui peut lui donner la paix de l'équilibre par un parfait balancement des goûts et des capacités. C'est pour vous rappeler cette coutume que je vous ai fait venir, et pour vous demander si vous avez rencontré la jeune

charity which consists in permitting no waste and in trammelling none in his free evolution. Thus, quite naturally, each works at the same time for himself and for the collectivity.

This land of order and harmony was ruled by a king who was king simply because he was the most intelligent and the wisest, because he alone was capable of providing to all what was necessary for them; he alone was both enlightened enough to follow and even guide the philosophers in their loftiest speculations and practical enough to watch over the organisation and the well-being of his people whose needs he knew.

At the moment when our story starts, this extraordinary sovereign was greatly advanced in age—he was two hundred years old—and, though preserving all his clear-headedness and still lively and alert, he began to think of retiring, a little weary of the heavy responsibilities that had weighed on him so long. He called his little son Méotha close to him. The prince was a young man of all-round accomplishment. He was more handsome than men are in general, his charity was so fair that it amounted to justice, his intelligence was sun-bright and his wisdom incomparable, because he had lived a part of his youth in the midst of labourers and artisans to know by personal experience what were the demands and necessities of their life; and he had passed the rest of his time solitary or with philosophers for master, in the privacy of the square tower of the palace, either at study or at meditative repose.

When Méotha bowed respectfully to his father, the latter made him sit by his side and spoke to him in these terms: "Well, my son, I have ruled over this country for more than a hundred and seventy years, and although up to now all men of goodwill have seemed satisfied with my government, I am afraid that my ripe age will soon prevent me from bearing joyfully the heavy responsibility of keeping order and watching over the welfare of all. My boy, you are my hope and my joy; nature has been most generous to you, she has heaped you with her gifts and by a wise and regular education you have cultivated them in a very gratifying manner. The whole country, from the humblest farmer to our great philosophers, has a complete and sympathetic confidence in you; you have known how to win at the same time their affection by your bounty and their respect by your justice; it will then be natural indeed that their choice should fall on you when I ask to enjoy a merited rest. But you are aware that according to an always honoured usage nobody can mount the throne if he is not dual, that is to say, if he is not united by ties of integral affinity to her who can give him the peace of equilibrium by a perfect balancing of tastes and capacities. It is to remind you of this custom that I have made you come, and it is to ask you whether you have met the young woman who is worthy as well as willing to join her life to yours, according to our wish."

femme qui est à la fois digne et désireuse d'unir sa vie à la vôtre, selon notre désir."

—"Ce serait une joie pour moi, mon père, de pouvoir vous dire : j'ai trouvé celle que tout mon être attend; mais, hélas, il n'en est point encore ainsi. Les jeunes filles les plus évoluées du royaume me sont toutes connues; pour plusieurs d'entre elles je ressens une sincère sympathie et une vraie admiration, mais aucune n'a éveillé en moi cet amour qui constitue le seul lien légitime, et je pense pouvoir dire sans me tromper que réciproquement aucune d'elles n'a conçu de l'amour pour moi. Puisque vous êtes assez bon pour faire cas de mon jugement, je vous dirai quelle est ma pensée. Il me semble que je serais plus apte à gouverner notre petit peuple si je connaissais les mœurs et les lois des autres pays; mon désir est donc de parcourir la terre pendant une année pour observer et m'instruire. Je vous demande, mon père, de m'autoriser à faire ce voyage, et qui sait ? peut-être reviendrai-je avec la compagne de ma vie, celle pour qui je pourrai être entièrement le bonheur et la protection."

—"Votre désir est sage, mon fils, allez et que la bénédiction de votre père vous accompagne."

* * *

Sur l'océan de l'ouest se trouve une petite île précieuse par ses précieuses forêts.

Par un radieux jour d'été, une jeune fille se promène lentement à l'ombre des arbres magnifiques. Son nom est Liane; elle est belle entre toutes les femmes, son corps souple ondule gracieusement sous les étoffes légères, son visage au teint mat, qu'une bouche carminée fait paraître plus blanc encore, est couronné d'une épaisse torsade de cheveux lumineux à force d'être dorés, ses yeux qui semblent deux portes profondes ouvertes sur l'infini bleu, éclairent sa figure de leur rayonnement intellectuel.

Liane est orpheline et seule dans la vie; pourtant sa grande beauté et sa rare intelligence lui ont attiré bien des désirs passionnés ou des amours sincères. Mais en songe elle a vu un homme, un homme qui doit habiter un pays lointain à en juger par ses vêtements; et le regard doux et grave de l'inconnu a pris le cœur de la jeune fille qui ne peut plus aimer un autre que lui. Depuis lors elle espère et attend; c'est pour être libre de rêver au beau visage apparu dans la nuit qu'elle se promène ainsi dans la solitude des hautes futaies.

Le soleil éblouissant ne peut percer l'épaix feuillage; le silence est à peine rompu par le froissement léger de la mousse sous les pas de la promeneuse; tout dort du lourd sommeil des heures chaudes, et pourtant elle se sent vague-

"It would be a joy for me, my father, to be able to say: I have found her whom my whole being awaits; but, alas ! it is not yet so. The most developed girls of the realm are all known; for many of them I feel a sincere sympathy and a true admiration, but none has awakened in me this love which constitutes the sole legitimate tie, and I think I can say without deceiving myself that on the other side none of them has conceived love for me. As you are good enough to set high value on my judgment, I shall tell you what is in my mind. It seems to me that I should be more fit to govern your little people if I knew the customs and the laws of other countries; my desire is to travel over the earth for a year in order to see things and improve myself. I request you, my father, to give me sanction for this journey, and—who knows ? —perhaps I shall return with my life's companion, the one whose entire happiness and protection I could be."

"Your desire is wise, my son, go and may the blessing of your father accompany you."

* * *

In the ocean of the West is a little island precious by its valuable forests.

On a shining summer-day, a young girl is slowly walking under the shade of the magnificent trees. Her name is Liane; she is beautiful beyond all women; her supple body ripples gracefully under her light clothes; her face of pale complexion, which a red mouth makes still more white-looking, is crowned with a thick wreath of hair luminous by dint of its golden colour; her eyes, that are like two deep doors thrown open on a blue infinite, light up her face with their intellectual radiance.

Liane is an orphan and all alone in life; however, her great beauty and her rare intelligence have drawn towards her many passionate desires or sincere loves. But in her dream she has seen a man, a man who—to judge by his garments—must be living in a distant country; and the sweet and grave gaze of the unknown has captured the girl's heart that can no longer love anyone else. Since then she has hoped and waited; it is to be free to dream of the glorious face shown in the night that she walks thus in the solitude of tall trees.

The dazzling sun cannot pierce the thick foliage; the silence is hardly broken by the light rumpling of the moss under the steps of the walker; all sleep the heavy sleep of the warm hours and yet she feels vaguely troubled as if invisible beings were hiding in the copsewood, scrutiniser eyes observing her from behind the trees.

All at once a bird's song leaps out clear and joyous; every trouble fades, Liane knows that the forest is benevolent; if there are beings in the trees they can-

ment troublée comme si des êtres invisibles se cachaient dans les taillis, des yeux scrutateurs l'observaient de derrière les arbres.

Tout à coup un chant d'oiseau s'élance clair et joyeux; tout trouble disparaît, Liane sait que la forêt est bienveillante; si des êtres sont dans les arbres ils ne peuvent pas lui vouloir de mal. Une émotion très douce s'empare d'elle, tout lui paraît beau et bon et des larmes montent à ses yeux. Jamais son espoir n'a été aussi ardent en pensant à l'inconnu aimé; il lui semble que les arbres qui frémissent sous la brise, la mousse qui craque sous ses pas, l'oiseau qui reprend sa mélodie, lui parlent tous de Celui qu'elle attend. À l'idée que peut-être elle va le rencontrer, frémissante elle s'arrête contenant de ses mains les battements de son cœur, les yeux fermés pour mieux savourer l'exquise émotion; voilà que la sensation devient de plus en plus forte, elle est maintenant si précise que Liane ouvre les yeux, certaine d'une présence. Oh ! prodige merveilleux ! Il est là, Lui, lui en vérité tel qu'elle l'a vu dans son rêve...plus beau que ne le sont en général les hommes.—C'était Méotha.

D'un regard ils se sont réconnus, d'un regard ils se sont dit les longueurs de l'attente et la joie suprême de s'être retrouvés; car ils se sont connus dans un passé lointain, ils en ont maintenant la certitude.

Elle met sa main dans la main qu'il lui tend, et tous deux, silencieux d'un de ces silences pleins de pensées échangées, ils s'en vont à travers la forêt. Devant eux la mer apparaît sereine et verte sous le soleil joyeux. Un grand navire se balance près du rivage.

Docile, confiante, Liane monte derrière Méotha dans la barque qui les attendait tirée sur le sable. Deux forts rameurs la remettent à la mer et ont vite fait d'accoster au navire.

Ce n'est qu'en voyant la petite île s'effacer à l'horizon que la jeune fille dit à son compagnon : "Je vous attendais, et maintenant que vous êtes venu je vous ai suivi sans questionner. Nous sommes formés l'un pour l'autre, je le sens, je le sais, et je sais aussi que maintenant et à tout jamais vous serez mon bonheur et ma protection. Mais j'aimais mon île natale et ses belles forêts, et je voudrais savoir vers quel rivage vous m'emmenez."

—"Je vous ai cherchée à travers le monde, et maintenant que je vous ai trouvée, j'ai pris votre main sans rien vous demander, car dans votre regard j'ai lu que vous m'attendiez. Dès cet instant et à tout jamais, ma bien-aimée sera tout pour moi, et si je lui ai fait quitter sa petite île boisée, c'est pour la mener en reine vers son royaume : le seul pays sur terre qui soit en harmonie, le seul peuple qui soit digne d'Elle."

not wish her any ill. A most sweet emotion takes hold of her, all appears to her beautiful and good and tears spring to her eyes. Never has her hope been so ardent in thinking of the beloved unknown; it seems to her that the trees which quiver in the breeze, the moss which crunches under her tread, the bird which repeats its melody are all speaking to her of him who waits for her. At the thought that perhaps she is going to come across him, shivering she halts, keeping in check with her hands the beatings of her heart, the eyes closed to savour better the exquisite emotion; now the sensation grows more and more strong, it is so precise that Liane opens her eyes, certain of a presence. Oh ! marvellous prodigy ! He is there, indeed he, just as she has seen him in her dream...more handsome than men generally are. —It was Méotha.

With a look they recognise each other, with a look they speak the long awaitings and the supreme joy of finding; for they knew each other in a distant past, they have now the certitude of it.

She puts her hand in the hand which he holds out to her, and both of them, silent with one of those silences full of exchanged thoughts, they go through the forest. Before them the sea appears tranquil and green under the happy sun. A great ship is swaying near the shore.

Docile, trustful, Liane climbs behind Méotha into the boat which was awaiting them pulled up on the sands. Two strong rowers put it back to sea and quickly make it come alongside the ship.

It is only on seeing the little island fade on the horizon that the young woman says to her companions: "I waited for you, and now that you have come I have followed you unquestioningly. We are made each for the other, I feel it, I know it, and I know also that now and for ever you will be my happiness and my protection. But I have loved my native island and its beautiful forests, and I should like to know towards what shore you are taking me away."

"I have sought for you across the world, and now that I have found you I have taken your hand without asking you anything, for in your glance I have read that you were waiting for me. From this instant and for ever my well-beloved will be my all; and if I have made her leave her tiny island of woods, it is in order to take her as queen to her kingdom : the sole country on the earth that is in harmony, the sole people that is worthy of her."

(K. D. S.)

CORRESPONDENCE WITH SRI AUROBINDO

I

24-7-1936

MYSELF : X says : "If you want to publish your work, you must see that people would understand it—not the public at large, but, as Virginia Woolf says, a select public. Otherwise don't publish at all."

SRI AUROBINDO : What is not understood or appreciated by one select circle may be understood or appreciated by another select circle or in the future like Blake's poetry. Nobody appreciated Blake in his own time. Now he ranks as a great poet, more poetic than Shakespeare, says Housman. Tagore wrote he could not appreciate X's poetry because it is too "yogic" for him. Is Tagore unselect, one of the public at large ?

I don't agree at all with not publishing because you won't be understood. At that rate many great poets would have remained unpublished. What about the unintelligible Mallarmé who had such a great influence on later French poetry ?

28-7-1936

MYSELF : Have I any strand of yogic seeking in me ? I am writing poetry, but not getting love and peace. Even the thrill of joy that others get is missing, and I suspect it won't satisfy even if it comes. I say to myself "It is not this, not this that I want. Something deep, great and wide is what I am after."

SRI AUROBINDO : And yet you say there is no strand of yogic seeking in you anywhere ?

Neti, neti with this longing for something deep and great in the nature of Ananda filling the being and the *vairagya* for anything less (*nālpe sukham asti, bhūmā sukhamasti*) is the very nature of the yogic push and impulse, at least according to the Vedantic line.

Poetry does not give love and peace, it gives Ananda, intense but not wide or lasting.

Your mind has obstructed the free flow of the poetry, but what it has obstructed more is the real peace and Ananda that is "deep, great and wide". A quiet mind turned towards the *bhūma* is what you need.

MYSELF : Along with *neti, neti,* there is also longing of the vital ! How to trust this *vairagya* then?

SRI AUROBINDO : That is another part of your vital...

Your argument is that because the yogic strand is not the whole of the nature, it cannot be real. This is rather illogical. The yogic strand is always in the beginning a strand, a movement or impulsion from one part of the nature, however veiled or small. It grows afterwards, slowly or quickly, according to people and circumstances or the rest.

8-8-1936

MYSELF : Writing poetry as a result of yoga ought to spiritualise one.

SRI AUROBINDO : If poetic progress meant a progress in the whole range of Yoga, X would be a great yogi by this time. The opening in poetry or any other part helps to prepare the general opening when it is done under the pressure of Yoga, but it is at first something special, like the opening of the subtle vision or subtle senses. It is the opening of a special capacity in the inner being.

MYSELF : I hope you understand my psychology and, if you do, give some answers, not mystic but mental.

SRI AUROBINDO : It is quite easy to understand if one realises that the natural being is not of one piece but made up of parts or quantums or whatever one likes to call it. One part of your mind and vital has the need though not yet the push for the Divine and that need is being very prominent—another does not believe or hope for anything. One part of the mind resorts to poetry but cannot wake the vital enthusiasm, because the vital is besieged by the Man of Sorrows. Then there is the Man of Sorrows himself—in everything. Different parts of the mind take different sides and suggest opposite things according as they are pushed by one force or another. As yet no resolution of the central being to put all that into harmony, expel what is to be expelled, change what is to be changed. I do not know whether you call that mystic or mental answers, but I can't give you any other that would be true.

9-8-1936

MYSELF : I am satisfied with the answers exposing the symptoms and providing the diagnosis. Now the prognosis and treatment ?

SRI AUROBINDO : That is more difficult. Panacea there is, but only one, which you have indicated in your today's poem. You described very admirably

the attitude of perfect *nirbhar* which is the great secret of the most perfect kind of sadhana.

Nirbhar means reliance on the Divine whatever the condition or the difficulties. *Nirbhar* when all is going well, does not mean much. It is a pose one has to take and you can grow into it.

For the rest there are several formulas which are not panaceas. The first is to get into touch with your central being and get it into action. That central may be the psychic, it may be the Self above with the mental Purusha as its delegate. Either of these once in action does the harmonising etc.

The second way is to act with your mental will on these things, not letting yourself to drift and not getting upset by difficulties and checks, calling on the Mother's force to assist and finally use your will. There are others, but I stop here.

18-8-1936

MYSELF : I can try to call down the Mother's force but faith and surrender would require a wonderful yogic poise and power.

SRI AUROBINDO : Not at all. A wonderful Yogic poise and power would usually bring self-reliance rather than faith and surrender. It is the simple people who do the latter most easily.

18-9-1936

MYSELF : While X and others receive your Force for poetry, why am I such a granite block ? Arjava also receives very well.

SRI AUROBINDO : Ah, you think so ! My dear Sir, I have to do boring operations like digging an artesian well before I can get a few poems out of him. And afterwards it is one long wail. "All gone, all gone ! I am damned, doomed, dead, deteriorated, degenerated" for a whole day period. Sir, Arjava is twice the Man of Sorrows you are.

10-11-1936

MYSELF : Lawrence says one can only write creative stuff when it comes, otherwise it is not much good....But does even writing such stuff change one's being in the spiritual sense ?...Yoga seems a difficult affair—especially if great experiences don't come for long.

SRI AUROBINDO : All statements are subject to qualification. What Lawrence states is true in principle but in practice most poets have to sustain the

inspiration by industry. Milton in his later days used to write everyday fifty lines; Virgil nine which he corrected and recorrected till it was within halfway of what he wanted. In other words he used to write under any other conditions and pull at his inspiration till it came.

Good heavens! where did you get this idea that literature can transform people ! Literary people are often the most impossible on the face of the earth.

According to the affirmation of people acquainted with the subject, the preliminary preparation before getting any yogic experiences worth the name may extend to 12 years. After that one may legitimately expect something. You are far from the limit yet, so no reason to despair.

11-11-1936

MYSELF : We may have progressed in Literature, but the outer nature remains almost the same.

SRI AUROBINDO : Outer human nature can only change either by an intense psychic development or a strong and all-pervading influence from above. It is the inner being that has to change first, a change which is not always visible outside. That has nothing to do with the development of the faculties which is another side of the personality.

MYSELF : So I am thinking of using my effort and labour in the direction of sadhana.

SRI AUROBINDO : That is another question altogether. But such sadhana means a slow and laborious work of self-change in most cases (twelve years, you know), so why not sing on the way !

MYSELF : It seems one must have sensitiveness or sensibility in order to be an artist. Otherwise, one cannot create. Artists can't also stand criticism.

SRI AUROBINDO : Not quite that. Sensibility, yes. One must be able to feel things. Exaggerated sensitiveness is not necessary. Men of genius have generally a big ego, can't be helped, that.

T weeps oceans if criticised. L goes red etc. It's the mark of the tribe.

MYSELF : I hear that James Cousins said about your poem "Rishi" that it was only spiritual philosophy, not poetry.

SRI AUROBINDO : I never heard that. If I had I would have noted that Cousins had no capacity for appreciating intellectual poetry. But that I knew already, just as he had no liking for epic poetry either, only for poetic "jewellery".

His criticism was of "In the Moonlight" which he condemned as brain-stuff only except the early stanzas for which he had high praise. That criticism was of great use to me, though I did not agree with it. But the positive part of it helped me to develop towards a supra-intellectual style. As "Love and Death" was poetry of the vital, so "Ahana"[1] is mostly work of the poetic intelligence. Cousins' criticism helped me to go a stage farther.

13-11-1936

MYSELF : Amal says Cousins ignored your poem "Rishi" while speaking of the others. Isn't it far worse ?

SRI AUROBINDO : Neither worse nor better. What does Cousins' bad opinion about "Rishi" matter to me ? I know the limitations of my poetry and also its qualities. I know also the qualities of Cousins as a critic and also his limitations. If Milton had written during the life of Cousins instead of having an established reputation for centuries, Cousins would have said of "Paradise Lost" and still more of "Paradise Regained", "This is not poetry, this is theology." Note that I don't mean to say that "Rishi" is anywhere near "Paradise Lost", but it is poetry as well as spiritual philosophy.

II

9-10-1936

MYSELF : Have you changed your views about the Supermind's descent and about its effect on the body's habit of dying. The descent should make a world of difference, shouldn't it ?

SRI AUROBINDO : As for the conquest of death, it is only one of the sequelae of supramentalisation—and I am not aware that I have forsworn my views about the supramental descent. But I never said or thought that the supramental descent would automatically make everybody immortal. The supramental descent can only make the best conditions for anybody who can open to it then or thereafter attaining to the supramental consciousness and its consequences. But it could not dispense with the necessity of sadhana. If it did, the logical consequence would be that the whole earth, men, dogs and worms would suddenly wake up to find themselves supramental. There would be no need of an Ashram or of Yoga.

[1] The reference is to the early version, not the one revised and considerably rewritten later (Editor).

14-11-1936

MYSELF : One sees many defects and difficulties in the outer being. How can there be inner develoment as long as they are not removed? Sadhana must be much obstrncted by them.

SRI AUROBINDO : ....Y has ... a day or two ago had the experience of the ascent above and of the wideness of peace and joy of the Infinite (free from the bodily sense and limitation) as also the descent down to the Muladhara. She does not know the names or technicalities of these things but her description which was minute and full of details was unmistakable. There are three or four others who have had this experience recently so that we may suppose the working of the Force is not altogether in vain as this experience is a very big affair and is supposed to be, if stabilised, the summit of the old Yogas, for us it is only a beginning of spiritual transformation. I have said this though it is personal so that you may understand that outside defects and obstacles in the nature or the appearance of unyogicness does not necessarily mean that a person can do or is doing no sadhana.

MYSELF : But what is the secret of it ? How did she do it ? Faith, devotion and love for the Mother ?

SRI AUROBINDO : Partly. She got hold of the sadhana by the right end in her mind and applied it.

...She did not take a pride in doubting and using the intellect for the purpose, was sensible enough to see that that was not what she came here for. She did not want to question everything and be satisfied in her limited intellect before she took the way of spiritual self-giving and inner experience.

19-11-1936

MYSELF : The Mother said I was receptive. All I know was that I tried to be calm, forgetting by mind-effort that an outer world exists. That is receptivity?

SRI AUROBINDO : Nonsense ! It is only the proper condition for receptivity. Naturally it is the proper thing to do if you want to be receptive or become conscious of inner things. So long as the mind is jumping about or rushing out to outside things, it is not possible to be inward, collected, conscious within.

MYSELF : The Mother said my inner mind asked for vital stability and faith, which can be established by bringing the psychic to the front. Now, how to do that ? It is a shame I ask you that elementary question after three and a

half years' stay. I consulted your books and found that by self-offering, aspiration and silence it has to be done.

SRI AUROBINDO : Yes, that is the proper way.

MYSELF : But aspiration for what ?

SRI AUROBINDO : Aspiration for the Divine or aspiration for faith and consciousness and the perfection of self-giving— aspiration for divine love, bhakti, anything that connects the soul with the Divine.

MYSELF : Does the psychic come to the front even though the vital is impure ?

SRI AUROBINDO : Well, it may, anything is possible; but if it does, it will certainly say, "Fie, fie, what ! All this dirt in the temple, sweep me the temple clean."

MYSELF : Z does not claim to know any sadhana but still to have an inner peace and joy. It must be true, for I find Z very happy and cheerful.

SRI AUROBINDO : Well, yes, many people are like that. Calm or peace or happiness or cheerfulness, so long as there is no cause for disturbance, but immediately there is, then boil, seethe, simmer, growl, howl, yowl ! The calm which causes of disturbance cannot disturb is the thing.

MYSELF : You say the working of the Force is not altogether in vain in spite of serious defects in people's nature. But surely they also must have satisfied some conditions?

SRI AUROBINDO : Yes, of course. But it varies with different people. It may be faith, it may be earnestness and persistence. It may be love for the Divine. There are many other things, it may be like the Mohammedan with his tuft, you must give a handle somewhere for the Angel of the Lord to catch hold of you and lift you up.

21-11-1936

MYSELF : Guru,

My head, my head
And the damned fever—
I am half dead !

SRI AUROBINDO : Cheer up ! Things might have been so much worse. Just think if you had been a Spaniard in Madrid or a German Communist in a concentration camp ! Imagine that and then you will be quite cheerful with only a cold and headache. So

Throw off the cold,
Damn the fever,
Be sprightly and bold
And live for ever.

28-11-1936

MYSELF : I had a funny feeling, that my body was lying on the bed and some separate part seemed to be up and attending a kirtan in A's room. Any significance ?

SRI AUROBINDO : Why the deuce do you all people ask always what significance? If you walked out of your house in boots, leaving your slippers or sandals behind that would be a fact, but with no significance except that you had boots. You went out in your subtle body and listened to the Kirtan of the vital plane in A's room, leaving your body to snore (or net) in yours. Quite a common affair, only shows that you have become aware of the boots, i.e. of your subtle body and its exits.

NIRODBARAN

THE UPANISHAD OF UPANISHADS

(Compiled from Sri Aurobindo's translations of the Kena, Katha, Mundaka and Isha Upanishads)

I

By whom missioned falls the mind shot to its mark? By whom yoked does the first life-breath move forward on its paths ? By whom impelled is this word that men speak ? What god set eye and ear to their workings ?

That which is hearing behind the hearing, mind of the mind, the word behind the speech, that too is life of the life-breath, sight behind the sight. The wise find their release beyond and passing forward from this world they become immortal.

There sight attains not, nor speech attains, nor the mind. We know not nor can we discern how one should teach of That ; for it is other than the known, and it is above beyond the unknown; so have we heard from the men of old who have declared That to our understanding.

That which remains unexpressed by the word, that by which the word is expressed, know that indeed to be the Brahman, not this which men follow after here.

That which thinks not by the mind, that by which the mind is thought, know That indeed to be the Brahman, not this which men follow after here.

That which sees not with the eye, that by which one sees the eye's seeing, know That indeed to be the Brahman, not this which men follow after here.

That which breathes not with the breath, that by which the life-breath is led forward in its paths, know That to be the Brahman, not this which men follow after here.

He by whom It is not thought out, has the thought of It ; he by whom It is thought out, knows it not. It is unknown to the discernment of those who discern of it, by those who seek not to discern of it It is discerned.

When It is known by perception that reflects it, then one has the thought of It, for one finds Immortality ; by the self one finds the force to attain and by the knowledge one finds Immortality.

II

One calm and controlling Spirit within all creatures that maketh one form into many fashions, the calm and strong who see Him in the self as in a mirror, theirs is eternal felicity and 'tis not for others.

The one Eternal in many transient, the one Conscious in many conscious beings, who being one ordereth the desires of many, the calm and strong who behold Him in the self as in a mirror, theirs is eternal felicity and 'tis not for others.

The childish wit, bewildered and drunken with the illusion of riches, cannot open its eyes to see the path to heaven ; for he that thinks that this world is and there is no other falleth again and again into death's thraldom.

God is not easy even to be heard of by many, and of those that hear of God not many can really know Him. A miracle is he that can speak of God wisely or attain Him, and when one is found, a miracle is the listener who can know God even if taught of Him by the wisest master.

The Self-born hath set the doors of the body to face outward, therefore the soul of man gazeth outward and not at the Self within ; hardly a wise man here and there desiring Immortality turneth his eyes inward and seeth the Self within.

The Wise One within is not born, neither doth He die ; He came not from anywhere, neither is He anyone ; He is unborn and everlasting, He is ancient and eternal. He is not slain with the slaying of the body.

If the slayer think that he slayeth and the slain think that he is slain, both of them know not ; God within a man neither slayeth nor is slain.

Smaller than the atom, huger than hugeness, the Spirit abideth hidden in the secret heart of this creature ; when a man is stripped of wishes and weaned from sorrow, then he beholdeth the Spirit ; purified from temperament, he seeth God in His glory.

This that waketh in the sleepers, creating desire upon desire, this Purusha, Him they call the Bright One, Him Brahman, Him Immortality, and in Him are all the worlds established ; none goeth beyond Him. This is the thing thou seekest.

The Purusha who is seated in the midst of our self is no larger than the finger of a man. He is the lord of what was and what shall be ; Him having seen one shrinketh not from aught nor abhorreth any. This is the thing thou seekest.

The Purusha that is within is no larger than the finger of a man ; He is like a blazing fire that is without smoke. He is lord of His past and His future, He alone is today and He alone shall be tomorrow. This is the thing thou seekest.

III

There are two birds that cling to one common tree, beautiful of plumage, yoke-fellows are they, eternal companions; and one eats the delicious fruit of the tree and the other eats not, but watches his fellow.

The Soul of man is the bird that dwells on one common tree with God and is lost and forgetful in its sweetness, and because he is fallen from lordship, therefore he has grief, therefore he is bewildered. But when he sees that other who is the Lord and the Beloved, then he knows that all this is his greatness and his grief passes away from him.

When the seer sees the Golden-hued, the Lord, the Spirit who is the doer of all actions and the womb of Brahman, then he shakes sin and virtue from his wings and rises a soul incapable of stain to the supreme equality.

When a man sees That which is both the higher and the lower being, then the knot of the heart-strings is rent asunder, then all his doubts are shattered and his works fall away from him and perish.

The wise man knows Him for the Life whose light becomes apparent in all existing beings, and takes not pleasure any more in creeds and much disputing. He who doeth all actions playing in the Self and in the Self is all his delight and pleasure, is the best among the knowers of the Eternal.

The Eternal is hidden in a glorious golden sheath, the indivisible and stainless Spirit, and he is a brightness and the light of all lights and the One that the Self-knowers know.

There the sun shines not and the moon has no splendour and the stars are blind; there these lightnings flash not, nor any earthly fire. For all that is bright is but the shadow of his brightness and by His shining all this shineth.

All is this eternal and immutable Brahman. The Eternal is before us and the Eternal is behind us and to the south and to the north of us and above and below and extended everywhere. All this magnificent universe is nothing but the Eternal.

IV

The Omniscient and All-Comprehending of whom is all this might and majesty that is upon the earth, is this Self in beings who is enthroned in his ethereal heaven in the city of the Spirit.

This Self is not to be won by exposition and brain-power and much sacred learning, but he alone whom the Spirit chooseth, getteth the Spirit and to him this Self discovers Its own body.

Eye cannot seize and speech cannot grasp Him, nor all these other godheads, nor by works can He be held nor seized by austerities ; only when the inner being is purified by a clear gladness of Knowledge one beholds Him after long meditation, Spirit indivisible.

Where the nerves meet as the spokes in the nave of a chariot wheel, there God dwelleth within us and is born in many disguises. Meditate on the Self as OM and let it carry you safe to the other side beyond the darkness.

A spirit of mind that is pilot of the life and the body has set a heart in matter and there he is established and the wise by knowledge behold him everywhere, even that which shines out as Delight and Immortality.

This Brilliant, this Subtler than subtlety, this Vastness in which all the worlds are set and their peoples, this it is that is Brahman immutable, and Life is That and Speech is That and Mind is That only, and this is that Truth and Immortality. O fair son, know it for That into which thou must penetrate.

Take up the bow of the Upanishad, that mighty weapon, set to it an arrow sharpened by adoration, draw the bow with a mind steeped in the feeling of oneness and penetrate into the Eternal as thou wouldst shoot into a target.

OM is the bow and the soul is the arrow and the Eternal is the target. Pierce into Him with an unfaltering aim and lose thyself in Him as an arrow is lost in that which it striketh.

It is the Truth that conquers at last and not falsehood. Truth built the long highway of the gods, the path which the sages tread and satisfying their desire come where is that highest home of Truth.

It is divine, It is immense, Its form is unimaginable ; and It shines out more subtle than the subtle. It is farther than farness and It is here and very near to us: It is even here, hidden in the secret heart for those that have eyes to see it.

When every desire that harboureth in the heart of a man hath been loosened from its moorings, then this mortal putteth on immortality ; even here he enjoyeth Brahman in this human body.

V

That moves and That moves not ; That is far and the same is near ; That is within all this and That also is outside all this.

But he who sees everywhere the Self in all existences and all existences in the Self, shrinks not thereafter from aught.

He in whom it is the Self-Being that has become all existences that are Becomings, for he has the perfect Knowledge, how shall he be deluded, whence shall he have grief who sees everywhere oneness ?

It is He that has gone abroad—That which is bright, bodiless, without scar of imperfection, without sinews, pure, unpierced by evil. The Seer, the Thinker, the One who becomes everywhere, the Self-existent has ordered objects perfectly according to their nature from years sempiternal.

The face of Truth is covered with a brilliant golden lid ; that do Thou remove, O Fosterer, for the law of the Truth, for sight.

O Fosterer, O sole Seer, O Ordainer, O illumining Sun, O power of the Father of creatures, marshal thy rays, draw together thy light ; the Lustre which is thy most blessed form of all, that in Thee I behold. The Purusha there and there, He am I.

The name of That is "That Delight" ; as That Delight one should follow after It. He who so knows That, towards him verily all existences yearn.

Thou hast said, "Speak to me Upanishad"; spoken to thee is Upanishad. Of the Eternal verily is the Upanishad that we have spoken.

SRI AUROBINDO ON POETRY

His Look Backward and Forward

Sri Aurobindo's account of the nature of poetry, its source and the manner in which the poet receives it may sound mystic to some people. The Muse is reputed to be wayward, her movement, her spirit and form unpredictable. Sri Aurobindo's reading of the possible lines of future development of poetry is given here, subject to its unpredictable nature. It is true that poetry cannot be reduced to a rigid and mechanical process or system; nor is it intended in this study to do so. It is intended to indicate broad lines of possible development, especially of the psychological factors involved, based on a study of the past.

The unaccountable nature of poetry is sometimes sought to be explained by putting forward "genius" as the cause. The exuberance or excellence of poetry is attributed to "genius." But "genius" is only a word. It consists in the capacity of a direct reception from some mysterious source without the intervention of mind. Let us also remember here that genius is not confined to poetry.

Sri Aurobindo says that "poetry like everything else evolves".[1] Its nature, function and law remain the same but within them there is evolution. This evolution takes place from the simple to the complex, from the superficial to the profound; and it can be studied.

Poetry is a psychological phenomenon and its evolution means, primarily, the evolution of the psychological motive and power behind poetry. The kind of mentality, feeling, vision seeking expression in poetry constitutes the element of primary importance in the evolution. The technique, the form, the language, structure—the body of poetry—is of secondary importance.

Poetry has been a constant cultural activity of the human spirit and, viewed on a large canvas of time, can reveal the lines of its evolution. Though it may start from any of the natural instruments—intellect, emotion, passion, sensation—it is in its deepest origin a power of the soul, the true being in man. Poetic vision follows the evolution of the human spirit through its outward consciousness.

[1] *The Future Poetry* p. 265.

In the beginning man's mind turns to the physical world around him, to life, to outward action. The poet takes hold of this material, casts it into the mould of his own thought or religious idea or some conception of reality. He may see into these outer things some spiritual truth. Even this inner truth, the spiritual reality he expresses in the forms and figures of physical life and physical Nature. Vedic poetry furnishes an example of this type.

Poetic vision even in those early times saw and disclosed divine qualities even in obvious or external things, in objects and in the actions of men. In the delineation of human personality it is the outer being, extraordinary physical power or powers, that the poet sees and renders. But behind the outer appearance he sees also the powers of the Gods working in outer human situations. Homer represents this poetic vision.

Raised from the physical plane the poetical vision sees the passion, surge and powers of life—its joy and sorrow, pain and wonder, terror and beauty, hope and dispair, pride, love and hate, jealousy and romance. It turns everything to a "moved" thought, sentiment or sensation of the life-soul. Whatever thought-element is present, it is not the calm light of reason or thought moving in its own sovereign right but thought arising out of life.

The third phase is that of mental or intellectual vision. Mind is the chief faculty of man. The human spirit cannot be permanently held by the life-force. Mind may be interested in life but it wants to function independently: it wants to see, to observe, to know, to master. It wants to see everything with the calm eye of reason, it wants to analyse, find out the cause, to logicise, to get at the law of things. When poetry is dominated by this rational view then we have lucid, restrained and intellectual creation. Poetry acquires then a "classical form". Ideas govern its movement and even when it deals with life it does so in an atmosphere of rational beauty. Greek and Latin poetry is typical of this strain.

Taking English poetry to illustrate this evolution one may say the first phase began with the response of the poet to external touches, to outer appearance, to incidents, characters, feelings, qualities seen in the outer life of man. The poet makes a harmonious selection for his creation and adds colours of imagination to what he sees. Chaucer is the type of poet of this vision. He is fresh, interesting, and stimulating. He carries "liveliness of impression" but has no "depth or subtlety".

In the second phase the tendency to deal with the external, the outer, persists but the poet's vision penetrates deeper into the life-soul than was possible in the first phase. The Elizabethan poetry represents this phase at its highest. It is the voice of life, an expression of life-vision. Life in its protean forms is its theme—including purely imaginative creations of life.

It is not that thought is absent in this creation but it is thought "arising from the surge of life". The representative poet of this kind of poetry is. Shakespeare.

In the third phase the thought-mind or intellect is the chief instrument of the poet's vision. It gives the classical stamp in Milton to English poetry. In poetry of this period one sees the intellect turning upon life to view it. The language also tends to become intellectualised. In Pope and Dryden "unredeemed intellectuality" is seen and lack of true poetical inspiration.

This period was followed by "the poets of the Dawn"—Blake, Coleridge, Wordsworth, Byron, Shelley, Keats. They are poets of the Dawn of future poetry. They create out of some "daemon" within them,—though the language they use is highly intellectualised. They derive their inspiration from some deeper or higher source. The soul gazes upon life and Nature through poetical intelligence and imagination. There is a thirst in them for the Spirit, an aspiration for ideal truth of being, a soul-cry for perfection of the race. This Spirit is seen through Transcendentalism, or through vision of the occult or psychic worlds behind the visible, or through a vision of a free world or a world of Beauty.

Some critics class Wordsworth, Shelley, Keats and Byron among the romantics. But though they have certain elements of romanticism in a broad sense, they fall outside it in many respects. Wordsworth had in his works "the force of ethical thought and a living communion with Nature" which bring a "high seriousness" and a deep tranquillity. Shelley had "imaginative transcendentalism" and a core of intellectualised imaginative vision which cannot be squared with the exuberance and intense and unrestrained colour usually associated with romanticism. Nor can Keats' worship of an ideal beauty, Byron's "titanism and force of personality" be called altogether romantic. Blake's vision of the occult and subliminal and his religious symbolism and Coleridge's sight of the supernatural with a strong strain of critical intellect carries both of them beyond the romantic group.

The age of these poets was followed by the Victorian and the Georgian periods, both of "considerable endeavour" in the intellectual and artistic fields. But even great poets of this age miss the highest height either by "imperfect form or imperfect substance". All the artists exhibit a very narrow range in their vision. During this epoch of imperial expansion, material prosperity, utilitarianism and application of scientific discoveries to life, poetry was regarded more or less as an ornament. This is a period of "glittering, well-turned and well-rhymed intellectual superficialities of a thin pseudo-classicism."[1]

[1] *The Future Poetry*, p. 265.

There are periods of rise and fall in literature. The Victorian age with all its acitivites is a "period of depression not of height".

The modern period continues to be transitional. Intellect is the main power and it is at work more comprehensively than before. Poetry even when it takes up life-motives does so today for the intellectual interest in them. "Intellect, reason, a clarity of the understanding and arranging intelligence is not the highest power of our being".[1] And "poetry, even when it is dominated by intellectual tendency and motive, eannot really live and work by intellect alone; it is not created nor wholly shaped by reason and judgment, but is an intuitive seeing and an inspired hearing"[2].

So, it is natural that poetry is in the background today. There are other reasons why poetry cannot be what it was in the past. Two world-wars have contributed to bring about a considerable psychological change in the general mentality. Besides, there are many new powers at work on the modern mind. The first is science. Scientific progress applied to life has brought about a revolution in transport, in the mode of outer life, and in the exchange of ideas between man and man. Scientific thought as a system of philosophy has influenced the modern mind considerably. This mainly consists of abstractions of reason tending to create a dominant positivist outlook. The chief contribution of science is not creative but critical thought. The second factor is the advance in psychology by various schools laying open the subconscient, the unconscious, and other layers of human being, thus enlarging the field of experience. The third is the wide-spread ideals of social reconstruction or of collective perfection based on different ideologies. These have affected all departments of mental activity including poetry. The fourth is a powerful turn towards subjectivism in all the arts. The artist—whether painter or sculptor or poet—insists on giving his own interpretation of experience, his own reaction to, and rendering of, the cosmos.

As a result of these factors there has been a large comprehensive awakening of the intellect everywhere. Our intellect is more informed, clear and has a far wider curiosity than that of men in the past. It is more ready to take up the adventure of new discovery today than it was at any other time. Consequently, it is almost certain that it can neither adopt successfully the classical form nor take to the romantic way in its poetic expression. It is "too crowded, too brooding, sensitive and responsive to many things". Both classicism and romanticism would be for it an "affectation", "an intellectual pose" quite unconvincing and apparently false.

[1] *The Future Poetry*, p. 125.

[2] Ibid., p. 125.

The question is: "In what then will this modern intellectuality culminate?"

If it only repeats the past and remains merely intellectual then it will lead to poetical decadence. There are critics who believe that decadence is the only possibility. There are others who advocate the breaking up of the old moulds as the only chance for poetry to survive—in fact, there have been numerous efforts in that direction in all languages.

In order to find the correct answer to the question we must repeat once more that pure intellect cannot create poetry. Even in ordinary creations it is the inspired imaginative reason that plays the chief part in creation. The true creator is the soul and it has not yet exhausted all its potentialities.

Sri Aurobindo is optimistic about the future poetry. He sees that "human intelligence is on the verge of an attempt to rise through the intellectual into an intuitive mentality"[1] The intellect is not sufficiently powerful as a mediator between Life and Spirit.

In order to show that this is not a mere speculation he observes: "a glint of this change is already visible and in poetry there is already the commencement of such a greater leading, the conscious effort of Whitman, the tone of Carpenter, the significance of the poetry of A.E., the rapid, immediate fame of Tagore are its first signs. The idea of the poet who is also a Rishi has made again its appearance."

"Man is moving from thought to vision, from intellectual experiment to intuitive experience."[2]

The wide comprehensive awakening of the mind, the very intellectualism of it has given the modern mind a greater and stronger subjective turn. The subjective personality of the poet is more important today than traditional or conventional compliance on his part. It is the self of the creator that counts. Be it remarked that this subjectivity is not withdrawn, mystic, and aloof but something that embraces the whole of life and nature.

The increasing stress on psychological observation in poetry and literature means a deeper penetration into the subjective being, a greater self-knowledge for man. Man is acquiring a conscious and intimate subjectivity.

The impact of the Eastern spirit, with its strong foundations of spirituality and philosophy, upon the modern European mind is also having the same influence. It tends to encourage subjective experience as a test for spiritual Reality.

The modern mind has its eye turned more to the future than to the past or present. In thought and life we move more consciously towards the future than men used to do in the past.

[1] *The Future Poetry*, p. 275.

[2] Ibid., p. 250.

There is a widespread feeling of the greatness of man,—the individual, man in general, man the Spirit. "Our minds are trying to envisage the self, the spirit of man, and the spirit of the universe, intellectually no doubt, at first, but from that to the old effort at sight, at realisation within ourselves and in all is not a very far step".

There is also the direct subjective approach to Nature, the feeling of Nature as a Presence. Man wants to harmonise himself with the Spirit in Nature. A more sensitive human response is given to Nature today.

The modern mind is coming to feel more and more that Matter and the Inconscient are not all.

It is thus clear that "profounder ranges of man's being are now sounded, vision of universal Self, Nature seen in her hidden suggestions, finer impressions, identity and relation with her, things behind the material world are touched and communion of the human soul with the Divine" (not in the religious spirit) is more and more seen in poetry.

"A first opening out of this way of seeing is the sense of the workof Whitman, Carpenter, some of the recent French poets, of Tagore, and Yeats, and A.E., of Meredith and some others of the English poets".

There is therefore no fear of decadence.

A. B. PURANI

UPGRADING

THE tempo is enhanced.

Even so moves Life. The other way is towards Death.

The infra-red may be the base, the starting; but the run is towards the ultra-violet.

As you advance, you must quicken your steps. The bird flies quicker than the worm can crawl.

The daring pilot would shoot rocket-like past the sound-barrier.

The body walks slow. The pulse beats swifter : Instincts and desires rush faster still. Thought out-speeds them all.

But consciousness ranges supreme. In its superlative sweep it embraces the two eternities, so it seems to stand still.

Tadejati tadnaijati, the Upanishad says.

That is the law of motion. The higher one rises, the more one is freed from the brake of gravitation. The vibration at the highest status is of infinite frequency.

Frequency at infinity is a dead-stop.

But there are two infinities at two ends.

The higher infinity where the acceleration is raised to the maximum possible and the lower infinity where it is reduced to the zero point, the absolute zero.

The two are the immobile ends—the double status.

At one end lies Matter, which is Energy concentrated and stabilised; at the other end lies Consciousness concentrated and stabilised.

But Energy and Consciousness are commensurables and convertibles.

Consciousness is the luminosity of Energy at work. Energy is the force of emanation of Light.

The potency below is to be transmuted, is being transmuted into the potency above; the two are essentially one.

When they meet and fuse together wholly, there occurs the supreme incandescence, the world Epiphany.

NOLINI KANTA GUPTA

AN IMPRESSION OF THE MOTHER

Passages translated from the French of Maurice Magre, the well-known littérateur who visited the Ashram of Sri Aurobindo in 1935 *and wrote about it at some length in "La Poursuite de La Sagesse" ("In Pursuit of Wisdom").*

BETWEEN the Master and the disciples there is the Mother. The Mother is at the same time a woman, made of flesh and bone, with face and hair, and the metaphysical symbol of the world-soul. One invokes her as the essence of life, the animating power of things and one takes refuge in her feminine arms if a wound of the body needs tending. One sees the Mother glide over the terraces of the Ashram as fleeting as an ideal thought in a daily dream. She has established an unformulated language based on the correspondence that exists between flowers and human wishes. The giving of a flower by a disciple is enough for her to know that some disquiet has to be soothed, some prayer to be granted. The Mother is close to the Master as the shadow is behind a man and as a ray is before the mirror when it is turned towards the sun.

* *

The Mother wears a sari of grey silk with an embroidered border and round her head a band with the same embroidery as that of the veil. Her white buskins make her feet snowy. She seems to me so small in her form and so great as a symbol ! Her hands are so delicate and well-tended that one would say they were made of jewels from another planet. When she pushed the door a breath of adoration penetrated after her like a fume of sacred gold. I felt gliding up to me a dancing light which passed through my heart...

* * *

O Mother, while your hands of a Sheherazade are stretched in the half-light of the hall of elevations for the benediction of disciples, the invisible Presences stand by your side.

Then the souls mount in a group, disengaged from the body's form, and by this grace that comes from you they have the faculty of uniting.

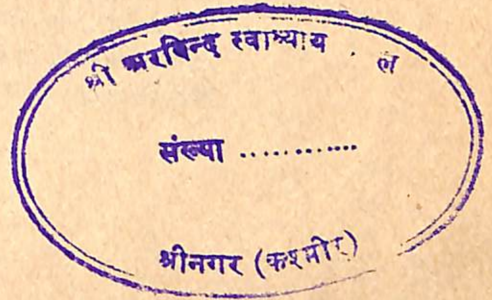
I have seen them, at the twilight hour, like a cloud of radiant beauty, rise towards the tranquil sky, lift high in a single sheaf, when the birds go to sleep, when the stars begin to appear.

As long as your hands are outstretched, like two symbols of adoration, the souls of all the disciples are united in love of the Master, they taste the beatitude and the perfection of love.

And when you sweetly lower your hands there is an invisible separation, the beautiful Egregore of the bluish gold fades and comes back to the earth, all the souls return to their earthly form, as the colours of a rainbow, after having shone in a circle, become again mist and azure.

K. D. S.

(These passages are taken from the complete translation of Magre's writings on the Ashram, which will appear in April in the "Sri Aurobindo Circle—Thirteenth Number" by permission of the French publishers, Fasquelle Editeurs.)



POEMS

Discovery

Now have we mighty wings, swift and terrible,
Thrusting frail bodies and intrepid minds
Harshly through space. Not yet benign.
For who controls, communicates ?
Earth-bound no longer, yet not free,
Self-ignorant whispering to Self-unknown ?
Sometimes—do not our hearts stand still,
Listening breathless to a golden sound
Of wings, other, more subtle,
Hovering beyond these hazardous instruments,
Wings of measureless possibility
Sustaining us in a pure scintillant space
Where each, Self-knowing, calls to each, inseparable in joy ?

Margaret Forbes

Mystique

Hour breaks when God speaks out through man His Law;
  Employing him as His Power's puppet of play,
  He works out even the most impossible way,
His Fiat, His Fun, His Frown without a flaw,
But when He presses pace further to draw
  His Love's transfiguring, trampling ruthless course,
  One is left fickled, life-lost—with no force
To fluff a feather or a freak of straw.

Let this suffice for man to think that scrolled
  Exists some Plan unsketched by mortal quill,
Which not the aeonic knowledge could unfold;
  It consummates all through unconditioned Will.

Har Krishan Singh

To A Child

My little angel ! talk on while I dream—
A luminous gusto flits upon thy lips :
A splash of silver wings amid the flakes
Fast-oozing from some fount of crystal calm
For ever sealed to noisy broods of thought.
O let this sheer abandon of thy words,
Unteased, unwarped by any o'ershadowing sense,
Glisten like beads on the cadence of thy breath,
Then melt away into my flux of dream
Distilling in deep-nestled beatitude
Where sound for ever echoes through the Word
The burden of creative silences.

Naresh Bahadur

IS OUR CHRONOLOGY FOR ANCIENT INDIA CORRECT ?

Some Criticisms and Suggestions

6

As the inscriptions of Asoka are central to the controversy whether the current chronology for ancient India is reliable or no, our unconventional treatment of them has drawn comments from several quarters. We owe it to our readers to take stock of the comments and see how the view, which we have been expounding as a counter-balance to the one widely accepted, stands in their light. Also, we ourselves in our research have come across further historical information which has to be brought forward either *pro* or *con*.

There are two main issues here. The first is : What meaning has to be given to the term "Yavana" occurring in Asoka's inscriptions ? Let us recall in brief the main line of thought we have traced. The present opinion of scholars is that, though the term meant "foreigner" to the mediaeval Indian, as we learn from the inscriptions belonging to India's Middle Ages, it connoted only the Greeks in the ancient period before the second century A.D. We cannot deny that before the second century A.D. the Bactrian Greeks and the Indo-Greeks who held power in some parts of India were called Yavana. But the whole bulk of Indian tradition, Hindu or Buddhist, bears against the present belief that the Sanskrit term "Yavana" and its Prakrit form "Yona" were coined by India because of acquaintance with the word "Yauna" which occurs in the inscriptions of the Persian kings Darius and Xerxes of the sixth and fifth centuries B.C. and which, originally applied to the Ionians, refers there to the Greeks in general.

Hindu tradition regards the Yavanas to have originally been tribes settled on the north-western frontiers of our country after moving out of India proper owing to rejection by that tribe of Vedic rites and customs : they are in this respect grouped with other tribes like the Kambojas and the Gandharas. And there is no proof that this tradition was expressed only in books composed after India's contacts with the Greeks or that these contacts preceded every use of the word "Yavana" in Hindu literature—unless we argue circularly and deem the occurrence of the word "Yavana" itself a proof of the contacts and of the later

date of the books. Buddhist books too attest the existence of Yavana and Kamboja states, with their distinct non-Vedic order of society, on India's north-west as far back as the time of Buddha and even earlier—Buddhist books like the *Majjhima Nikāya* and the *Chullanidesa* which, according to all scholars[1], antedate the Mauryas and which we may safely count to be free from any influence of Greek contacts. Hindu writings put the Yavanas in remote antiquity and call them descendants of a Vedic personage named Turvas and make them figure in various events like the Mahabharata war known to have taken place long before the Persians employed the appellation "Yauna". It is absurd to think the old Indian writers to have been so crazy as to give such testimony if the word they used designated the Greeks.

Our hypothesis does not deny that the Ionians were known as Iones and, earlier when the digamma was used, as Ivones and that afterwards not only they but all Greeks came to be known to their near Asiatic neighbours by some term or other answering to the Indian Yona and Yavana. However, in our hypothesis, the Indian words are not derived from these terms but have either issued from a racial source common to the peoples of Europe and Asia or themselves been responsible for "Iones" and "Ivones" through a migration of the Indian Yavanas to the West.

The migration-alternative seems favoured in general by the appearance of the Aryan gods in the Mittani inscriptions of the 14th century B.C. Pargiter has also pointed out that the Aryan migration to Mesopotamia is suggested by a Puranic tradition[2] according to which the Druhyu Dyanasty disappeared from India because its members migrated to the north and became rulers over territories inhabited by the Mlechchhas. "This would support", as Altekar[3] says, "the view that some of them went into Mesopotamia with their Aryan gods and founded their own principality there."

Whatever be the case, there is one fact which keeps in perfect countenance our idea that the term "Yavana" is independent of the Greeks. Even outside India we have evidence that the earliest use of a name analogous to it was not in reference to the Greeks. Dr. I. Olsvanger of Hebrew University at Jerusalem has written a letter (dated 3.1.57) after reading the third part of our series. It runs :

"In support of your argument concerning the identity of the Yavanas, I wish to draw your attention to the name *Yāvān* which appears several times in the Hebrew Bible.

[1] *The Age of Imperial Unity*, pp. 406-408.
[2] Vayu Purana, 99. 12.
[3] *Proceedings of the India History Congress* (1939), p. 61.

"First in Genesis X,2.4. The ancient Greek translation of the Septuagint[1] simply transcribes the name and so does the Latin Vulgate where it appears as Javan. It follows from that that the authors of the Septuagint did not regard the *Yāvāns* of Genesis as meaning Ionians or Greeks.

"Only at a later stage of the Books of the Bible did the word Yavan accept the meaning 'Greeks'. Thus in the Book of Joel 4.6 : 'And you have sold the sons of Jerusalem to the sons of Yavan', the Septuagint translates the last phrase by '*Toîs Huinois tôn Hellenon*' and the Vulgate by 'filiis Graecorum'.

"In the oral tradition of Yiddish, i.e. the language of Eastern European Jews, a German dialect with a strong admixture of Hebrew words, Yāvān (pronounced in the dialect Yov'n, plural Y'vonim) is used to designate soldiers of the Russian army, whence the proverb

olle Y'vonim
hobn éyn ponim (Hebrew : face),

i.e. 'All Yavons have the same face', meaning 'All uniformed soldiers look alike'.

"I hope this information, especially the Septuagint to Genesis X, will be useful to you".

Indeed it is useful and leaves no plank for the modern theory to clutch. In confirmation of Dr. Olsvanger's point about the reference in Genesis—a reference repeated, as he says in a second letter, in I Chronicles I,5.7—we may recall the point made by Rajendralala Mitra[2] a long time ago. He quoted Rawlinson to the effect that in the inscription of Sargon, dated 708 B. C., the isle of Cyprus, where the Assyrians first came into contact with the power of the Greeks, appears as Yavnan or Yunan, but that the name of this country is said by Sargon to have never been heard of by his ancestors, the kings of Assyria and Chaldea, from the remotest times. Mitra remarks : "If Yavnan had never been heard of before 708 B.C. in Assyria and Chaldaea, it is not to be supposed that it was better known to the Hebrews in the time of Moses at least seven centuries before that time."

Mitra[3] also gives another piece of information : "In the monuments of the Ist dynasty under Tutmosis III and IV and Amenophis III, the term Uinim which is the oldest form of Ionia is used for all foreign subjects of the Pharaohs. In later times, on the monuments of the Ptolemies it is used about a Greek people".

We need have not the slightest hesitation in refusing to assume, when even the Middle East never began with identifying the Yavanas with the

[1] *Circa* 270 B. C., according to the *Concise Oxford Dictionary* (1952) p. 1135.
[2] *The Indo-Aryans*, Vol. II, pp. 174-5.
[3] *Ibid.*, p. 169.

Greeks, that India did so. There is no reason at all to brand as incorrect the old Indian view of the Yavanas as a tribe on India's north-west, that, like the Kambojas and the Gandharas, had come from the heart of the country itself in remote antiquity.

Now, when Asoka mentions the Yavanas in conjunction with the Kambojas and the Gandharas and speaks of all these peoples as living within his dominions, what are we to think ? There is the strongest *prima facie* case for their being, as in all other ancient Indian documents, an indigenous tribe settled across the Indus in the region between India and Persia and marked by social and religious independence of Vedic culture. The contention that a Greek colony had been formed either immediately after Alexander the Great or a century or two before him has been exposed by us as untenable. And after disputing this contention on the strength of whatever evidence was available to us we found ourselves fully supported by Dr. Otto Sten's detailed inquiry[1] into the occurrence of the term "Yavana" in early post-Asokan Indian inscriptions. Except for a few clear cases like the Besnager and the Theodoros inscriptions, there is, says Dr. Sten, no proof that "Yavana" indicates Greek nationality. He shows that, strangely enough, personal names of Greeks do not possess the attribute "Yavana", while the term occurs again and again without any Greek association. Also, "there is no proof that the Yavanas, where they appear in connection with a genitive plural, are 'Yavanas' at all, they may be personal names of members of Indian families or of some corporations.... Nowhere existed, according to these early inscriptions, Greek colonies in the last centuries before and in the first centuries after the beginning of the Christian era in India, with social or religious independence."

Dr. Sten's conclusion is particularly valuable because it is of one who has not doubted the Greek nationality of the "Yona" rajas mentioned by Asoka. We have thus a clear dichotomy set up by Dr. Sten between the Yavanas who figure with the Kambojas in Rock Edicts V and XIII and the Yavana kings of Rock Edicts II and XIII. In Rock Edict XIII the Yavana people and the Yavana kings occur in even the very same passage. Since we cannot take the former to be Greek we have either to accept the dichotomy or prove what is considered by modern historians an impossibility—namely, the non-Greek nationality of the latter. Taking our stand not only on the unanimous Indian tradition about the Yavanas but also on the Puranic chronology which puts the Mahabharata War a little before 3000 B.C. and consequently Asoka far anterior to the middle of the third century B.C., we have tried to find various arguments in favour of an Indian or a Perso-Indian nationality for the Yona rajas.

[1] *Indian Culture*, Vol. I, pp. 351-57.

The most immediate argument is our knowledge from the Junagarh inscription of Rudradaman II that Asoka's governor in the province of Saurashtra was the "Yavana rāja Tushāspha." Here is one to whom the very designation joined to the five king-names in Rock Edict XIII is applied and who is definitely known to have been reigning in Indian territory and who indubitably carries a Persian-sounding name. Across the centuries he comes to us as a link between the five king-names and the indigenous tribe neighbouring the Kambojas and Gandharas. Dr. Sten's dichotomy seems healed in the most organic way and only the problem of those names remains to be treated.

In connection with our treatment of them an objection has been raised by the well-known scholar of Indian chronology, D. R. Mankad. He has written :

"You have said that Yavana need not mean Greek and I agree that Tushāspha, though designated as a Yavana, seems to be a Persian name.

"You have then tried to say that the possibility of these names being originally Indian cannot be ruled out. From Tula and Tura you have suggested that Tul(r)amaya may be Tura+maya. I would tell you that there is a Vedic seer named Tura, the son of Kavaṣu.

"But your arguments do not carry conviction. Even if we grant that names like these may be Indian, how can we say that these are actually Indian ? So far as I see what is necessary to prove is this.

"If these are not Greek names and if they are Indian, what is their corresponding Indian form ? Amtiyoka may have Anta+yoga but such a name is not known. Tulamaya may be Tura+maya, but is there such a combined Indian name ? Maga may be Maka and it may be Iranian. Amtekini may have Anta as the first member, but which is the Indian name represented by it ? Alikasudara may have Ali+k+sudra, but is there any such name ?

"You argue thus : these five names which have been so far taken to be Greek can be Indian or of a language current then on the border of India. Then, taking these names to be non-Greek, you say that kings with these names must have ruled on the border of Asoka's kingdom, it is not necessary to go to Syria and Egypt. These are both conjectures, there is nothing positive to prove it. That these names can be non-Greek is at best a possibility. Taking this possibility as fact you go further and say that kings with these names must have ruled on the border of Asoka's kingdom and it is these kings who are referred to in the Inscriptions.

"The modern scholars have equated these names with five Greek names and these equations are not at all far-fetched. They have further shown that all these five kings lived simultaneously at the time when they say Asoka ruled.

Their mutual contemporaneity with Asoka is taken for granted on account of the resemblance of their names to those in the Inscription.

"To refute this what you should do is this :

"You should actually show that there existed such names in India. What you have done shows that part of their names can be Indian, but you have not shown even one name actually used in India. You should show that the names as you reconstrue them were actually used.

"Then you should show that all the five kings with their names lived contemporaneously. This is not done.

"Then you should show that all these five kings with these names lived at one and the same time in the countries on the border of India.

"And finally you should show that these five contemporary kings with these names ruled at the time when Asoka ruled in India.

"So far as I see, none of these points is proved in your paper."

Mankad is right in saying that in the manner proposed by him I have proved none of the four points he has faced me with. But his objections have as their background the idea that we have still a possible alternative in the names of the Greek kings. But the very heart of my argument is : "Antiochus" is indecisive, "Magas" unnecessary, "Alexander" unlikely, "Antigonus" inaccurate and "Ptolemy" impossible. I contend that against the impossibility of "Ptolemy" no corresponding certainty for any of the other four names can be pitted, nothing so definite as to exclude an alternative : hence this impossibility becomes crucial in the controversy. Mankad somehow overlooks the heart of my argument. He does not seem to realise that I claim to prove three things : 1) "Turamaya" and not "Tulamaya" is the basic original form in Asokan Prakrit, the latter arising only by a dialectal variation, so that the suggestion of "Ptolemy" by "Turamaya" is illogical as well as remote; 2) "Ptolemy" could never have given rise to "Turamaya" under Asokan circumstances; 3) an "l" clearly audible between two vowel-sounds in a Greek name never turns to "r" in Prakrit, at least in Prakrit allied to Asoka's, (or, for that matter, in Sanskrit) and hence "Ptolemy" could never have turned into the basic form "Turamaya". Unless these propositions are disproved, it is unhelpful to speak of Greek kings. Until they are disproved, we have to make the best we can of what remains—the alternative that the names of Asoka's Yavana rajas are Indian or Perso-Indian. What Mankad has incisively shown is that I have not given a complete demonstration of their non-Greek character as whole units and that I have not brought forth direct historical corroboration of my idea that they were borne by non-Greek kings. My case may be said, in this respect, to remain imperfect. But this case is, according to me, all we can have : we have to make-do with it, since there is

no other. The onus lies on the objector to controvert, in the main, my reasoning about "Turamaya".

Even as regards the imperfection of my case, has not Mankad been a little too exacting ? He wants me to fetch some proof from outside Asoka's inscriptions that five kings with non-Greek Indian names lived contemporaneously with one another and with Asoka in regions on the north-western border of India. But has he ever thought of asking for proof from outside Greek historians that there existed contemporaneously with Alexander and with one another on the north-western border of India the following five Indian kings : Omphis, Porus, Younger Porus, Sisicottus and Phegelas ? Of course if independent extra evidence can be found, so much the better. But lack of it does not disprove anything. To add one more case : we accept Polybius's Indian king Sophagasenus who was contemporary with Antiochus the Great : we do not doubt his existence merely because Polybius alone has mentioned him. Sophagasenus was clearly a more important and powerful ruler than my five frontagers and we should expect more evidence of him, but absence of evidence from outside Polybius is not thought destructive of the value of his statement. And actually the value should be less because Asoka's statement is in a highly responsible royal declaration to the public about contemporaries, whereas Polybius's is in a private individual's record about matters past.

To come down to the level of my frontagers : where is any evidence from outside the Junagarh inscription for the "Yavana rāja Tushāspha" ? Yet no historian has questioned his existence. Besides, Asoka's inscriptions are a contemporary testimony to his Yavana rajas while Rudradaman's inscription refers to a Yavana raja centuries after that raja's time. It is pretty hard on my petty frontagers that Mankad should not be content with Rock Edict XIII and partly Rock Edict II for their reality in the Yavana regions on India's north-west during Asoka's reign. I have put out of court the Greek kings and I have shown the reasonableness of believing Asoka's Yavana rajas to have been small border kings. What more, under the circumstances, can he expect ?

I suppose he will retort : "We have Indian equivalents of Omphis, Porus, Sisicottus, Phegelas, Sophagasenus : they are Āmbhi, Paurava, Saśigupta, Bhagalā, Subhāgasena. Can we say the same about the Asokan names ? If we cannot, how can they bear comparison with those cited from the Greek historians?"

My answer is : "If by Indianness is meant some Sanskrit name, the only names whose components are not Indian *in toto* are Amtekini and Alikasudara. Maka can be, as Mankad admits, a perfectly Iranian name : so it

need not come in. I may add now in passing that Maka too occurs as a terminal half in the Indian name Sivamaka found in an Amāraoti inscription and conjectured to be a variation of Simuka or else the Prakritised form of Sivaskanda[1]. Even as regards Amtekini and Alikasudara, it is just the second component of the former and the particle 'ka' in the latter that cannot be recognised as Sanskrit. Can we not rest with saying that if anything remains recalcitrant to being viewed in a Sanskrit light it is because all these names are not entirely Indian but have, on account of the position of the Yavana provinces between Persia and India, a Perso-Indian character ? And the touch of oddness which even the names with recognisable Sanskrit components seem to have as wholes is perhaps due to the same reason—their Perso-Indianness. Look at 'Loshtaka', the name of a Yavana whom Kalhana mentions as living in Maharaja Kalasa's time. Is it not sufficiently odd, and what is the Sanskrit equivalent of it ? But, really speaking, none of the names needs to be Perso-Indian to have a touch of oddness. Many Indian names are odd enough and some famous ones have not yet been fully explained. Sirkar[2] writes: 'None of the suggestions regarding the etymology of Śātavāhana and Śātakarṇi is satisfactory.' Again[3]: 'S.K. Chatterji and Pzryluski have written on the etymology of the name Khāravela. Their views are not satisfactory.' I am not a scholar in names, but I should think Nahusha and Yayāti and Ghatotkacha not lacking in oddness. I feel that all that Mankad can really argue against the Indianness of the names in Rock Edict XIII is that we do not find them repeated anywhere else. But, then, we have come across no second Khāravela, Nahusha or Yayāti and only one other Ghatotkacha. Perhaps there are scores of names occurring in history for only one individual. Has there been another Apilaka or Jaulaka or Toramana or Mihirakula ? As far as I remember there has never been a Yasodharman II ? And, what is more relevant, who has heard of a second Tushāspha ? Further, is not Tushāspha as queer among Persian names as Amtekini or Alikasudara among Indian ?"

All things considered, I should say that the objections are not serious. What they truly amount to is no more than that I have not offered a proof ideally complete in every detail according to a mathematical standard. I submit that the incompleteness of my proof is shared by many other cases in history which are accepted and that it does not affect the centre of my contention: my demonstration remains valid by the fundamental things it does as against some of the secondary or supplementary things it fails to do. The omissions involve no indispensable factor.

[1] *The Age of Imperial Unity*, p. 205.
[2] *Select Inscriptions*, p. 185, footnote 4.
[3] *Ibid.*, p. 206, footnote 1.

Indispensable factors would be involved if the suggested Greek equivalents for the five raja-names were not criticised by us with decisive effect and if Rock Edict XIII were allowed to conjure up a distance of six hundred yojanas amounting to a sufficient number of miles westward from Asoka's empire to cover at least Syria, if not Egypt, Cyrene, Macedonia and Epirus as well. Doubt has been expressed by some readers on our success here. It has been said: "The insistence that, if Tulamaya which could answer to Ptolemy were the basic form, Turamaya would never have occurred in the Girnar and Shahbazgarhi versions because in Asokan Prakrit *ra* can change to *la* in some dialects but *la*, if it is part of the original name, stays *la* and never turns into *ra*—the insistence on this point is a mistake. For, in Rock Edict XIII itself, a tribe associated with the Andhras in the King's dominion is called 'Palada' at Kalsi, 'Palida' (or 'Pulida') at Shahbazgarhi but 'Parinda' at Girnar. Since Shahbazgarhi and Girnar differ when they should agree, the Shahbazgarhi 'l' suggests that the distinction between this letter and 'r' in proper names was not strictly observed by Asoka. So you have made too much of the difference between Turamaya and Tulamaya: the former in at least the Shahbazgarhi version is without any crucial significance. Or else the 'r' of Girnar is a clear sign of rhotacism, 'l' becoming 'r'. Then Tulamaya can be the basic form and Turamaya a dialectal variation."

To meet conclusively what looks like a dilemma threatening to reinstal Ptolemy we should say: "All scholars of Asokan Prakrit have noted the change of 'r' into 'l' not only in common nouns and other parts of speech but also in proper nouns and they have never noted any tendency of change in the opposite direction or any indiscriminate use of the two letters. In addition to 'Alikasudara' where the 'l' remains in all versions because it is part of the original name, we have 'Kalinga'[1] which occurs two or three times in Rock Edict XIII yet never becomes 'Karinga' in any version at any place and we have 'Pātaliputra'[2] keeping its 'l' in the Girnar version of Rock Edict V though there the name is used outside the Magadha territory from which it hails. Nor does any scholar believe that the town-name 'Tosali' from separate Rock Edicts of Dhauli and Jauguda or the town-name 'Isila' from Minor Rock Edict at several southern spots would show the 'l' giving way to 'r' if there were versions at Girnar, Shahbazgarhi or Mansehra. Hence everything indicates that the explanations proposed by our critic about the discrepancy between the Girnar and the Shahbazgarhi versions of the name of the tribe linked to the Andhras are off the mark. Bhandarkar[3] appears to consider a mistake to have been

[1] *The Inscriptions of Asoka*, pp. 46, 47, 50.
[2] *Ibid.*, p. 18.
[3] *Asoka*, pp. 36-7.

committed at Shahbazgarhi and the tribe to have had an original 'r' in its name because he is convinced that otherwise there would have been no 'r': he identifies the tribe with the later Barendras, the people of V(B)arendri which formed the northern and north-western parts of modern Bengal. In that case there was no rhotacism at Girnar but merely the chance occurrence of an 'l' at Shahbazgarhi, owing to Magadhi influence at a place where normally the 'r' stays intact. Such influence has been observed by scholars, regarded as most natural because of the central importance of Magadha in the Asokan empire, and the result of it called 'Magadhism'[1] Only when the Shahbazgarhi 'l' is accepted as a true part of the tribe's name does an unnaturalness seem to arise and need investigation. But, though we accept it, agreeing as we do with the majority of scholars that Bhandarkar's identification is far-fetched, the facts of the case are still such as to give no hold to our critic. The tribe which these scholars take Asoka to have meant is one associated by the Puranas no less than by the Mahabharata (VI, 9-62,63) with the Andhras: the Pulindas of the Vindhyan region.[2] As the Andhras are accepted to have been originally from the Vindhyas and their power to have extended from the west to the east down the Godavari and Krishna valleys so that they may be said to have occupied the whole land from the Vindhyas to the Krishna, their association with the Pulindas is nothing strange. It is the Pulindas who are called by Asoka Paladas at Kalsi and Palida (or Pulida) at Shahbazgarhi. Now, as Raychaudhuri points out, Pālada is phonetically equivalent to Pārada, and Pārada is the name of a north-western tribe mentioned in the Vayu and the Markandeya Puranas as well as in the *Harivaṁśa*. Since we know that tribes like the Chulikas, Mushikas and others which are either western or southern had their original settlements in the north-west or the north, there can be no difficulty in thinking the Pāladas to have originally been Pāradas, and the Pāradas to have become Pulindas through, on the one hand, the Pāladas' variant Palidas or Pulidas and, on the other, the Girnar term Parindas. So here too rhotacism is not at work. Moreover, in the very region where the Pulindas are known to have existed we find evidence to rationalise the Girnar term and its connection with the Pāradas. At the same time there is the river Pārada which is mentioned in the Nasik cave inscription of Nahapana's day and which is identical with the modern Vārada, a northern tributary of the upper Tuṅgabhadrā, and there is the present-day place Pārenda situated due east of Poona. What we have in connection with the name of the tribe associated with the Andhras

[1] Woolner, *Introduction to Prakrit*, p. 69.

[2] Barua, *Asoka and His Inscriptions*, p. 90. The information collected in the rest of our paragraph derives from the same book, pp. 89-91.

is merely a variety of forms caused both by the usual conversion of 'r' into 'l' and by other local factors, including the linguistic, of a less known character. Not only is rhotacism excluded: also indifference to the distinction between *ra* and *la* in a proper name cannot be conjured up. Hence neither of these can be urged in explanation of 'Turamaya'. Even if the Girnar scribe's version resisted clarification no valid objection could be built—in the face of the overwhelming testimony about dialectal tendencies—upon the discrepancy here between it and the Shahbazgarhi scribe's. And we may also recall that 'Turamaya', unlike 'Parinda', occurs at both Girnar and Shahbazgarhi."

We now come to the final objection. Accepting Jayaswal's scepticism about the current rendering of "ashashu" by "as far as six" and rejecting his own rather fanciful substitute "in Asia"—accepting Srinivasamurthy's and Aiyangar's seeing in "ashashu" a word for "eight" in the locative case but rejecting their connection of it with "yojanasateshu", we translated the phrase "Hida cha savreshu cha amteshu ashashu pi yojanasateshu" of Rock Edict XIII by "Here and on all the eight borders (or frontiers), even for hundreds of yojanas". Our translation seemed very plausible because of the customary *ashta dik* (eight directions). But it has been censured with the claim that Asoka never uses "asha" for eight: our statement that the very first word of this Edict is "asha" in the Shahbazgarhi version, meaning "eight", is declared a misconception and we are asked to observe that thrice[1] in the Asokan inscriptions "aṭha" is used and once[2] "aḍha" but never "asha" anywhere. The sole alternative reading then is "a shashu pi yojanasateshu" which can only be translated by "even as far as six hundred yojanas".

We have to admit the charge of misconception about the opening word of Rock Edict XIII. The only full version extant of this word is "aṭha": the Shahbazgarhi version has a gap between the initial "a" and the "sha" following it, the former being part of what must have stood there for "eight" and the latter a fragment of what must have represented "years", the total reconstructed phrase reading, in the opinion[3] of Bhandarkar and Mazumdar, "a(stava)sha". We have also to admit that nowhere does Asoka employ "asha" for "eight". But the same holds for "sha"; nowhere does he employ it for "six". "Sadu" appears several times[4] in "saduvisati" ("twenty-six") and a modification of it twice[5] in the phrases "*āsammāsika*" ("six months of age") and "*duve*

[1] *The Inscriptions of Asoka*, pp. 46, 75, 101.

[2] *Ibid.*, p. 80.

[3] *The Inscriptions of Asoka*, p. 46.

[4] *E. g.*, *Ibid.*, pp. 67, 72, 77, 79.

[5] *Ibid.*, pp. 74, 97.

sapaṁna satā" ("two hundred and fifty-six"). There seems to be no reason why Asoka should be thought to have ordered a different s-sound in just one inscription and got this sound followed in all the three versions we have of the phrase where it occurs. Since he does not bring in "six" in another form anywhere else in this very inscription, we may not be entitled to reject "sha" as categorically as we may exclude "asha" on the strength of the "aṭha" that is there; and the probability of "sha" increases since, as Sircar[1] says, it is often used in epigraphic Prakrit. Still, as Jayaswal has argued, it remains somewhat disputable in an Asokan context.

Even if we accede to the majority view of scholars that "six" is intended we have really nothing in it to force the Greek kings upon us and expose to suspicion our argument from "Turamaya". For two issues have first to be settled: what is the value of "six hundred yojanas" in miles and from what place is the distance to be counted? Jayaswal, as noted in the last article, talks in terms of Pataliputra, Asoka's capital, as the place. He seems quite right because it is from Pataliputra that all the edicts were sent out for publication and this capital, this seat of government, is naturally the one point common to the whole empire and must form the centre to which everything is related and to be referred. Jayaswal's view may be said to receive confirmation in the very wording of the passage. The passage in Bhandarkar's translation begins, "Here and in the bordering dominions, even as far as six hundred yojanas". What is meant by "Here"? Should we take it to connote the whole empire or just Pataliputra? If the whole empire is connoted, we may begin the six hundred yojanas from its border. As Asoka is definitely known to be speaking from Pataliputra the sensible idea is that he should signify by "here" this city and, contrasting the government-centre of his empire to the empire's borders or extremeties (*aṁta*) where the foreign dominions stood, start counting the six hundred yojanas from the capital. But of course in the absence of an explicit clue one may think of the whole empire if that is how one wants to look at things. Luckily there is a context in another inscription where Asoka makes absolutely clear what was in his mind. Mookerji[2] has observed that while in the Mansehra version[3] of Rock Edict View read "Here and in all the outlying towns" the Girnar version reads "at Pātaliputra" instead of "here": in Mookerji's opinion the Girnar version settles the meaning of the word "here" wherever it occurs in the Edicts. The conclusion is justified, and appears confirmed by Rock Edict I in which Asoka speaks of rules passed about the

[1] Letter dated 2. 2. 57.

[2] *Asoka*, p. 143, footnote 3.

[3] Also the Kalsi, Dhauli and Shahbhazgarhi versions.

non-slaughter of animals for food and uses the word "here" and mentions the royal kitchen in a context suggesting the doling out of meat to the people and mentions also *samājas* or public shows organised by him in the past, *samājas* such as Kharavela in the Hathigumpha inscription and Gautamiputra Satakarni in a Nasik cave inscription speak of as having been celebrated by them in their capitals. At least, when a different explanation by him is lacking, the explanation given at Girnar should be allowed to stand: it would be illogical to read in "here" a different meaning in any context concerning places.

A further study of the passage in Rock Edict XIII leaves no room for dispute. After mentioning the Yona rajas and other frontagers Asoka goes on to use two expressions together: "hida" and "rajevishavajri" (or "rajavisayamhi"),[1] —that is to say, "here" and "in the king's dominions". Can we hold the two expressions to be synonyms? If they are synonyms, there seems little point in employing both. Again, if they are synonyms and the second is added to explain the first, why does the explanation come at this place instead of at the very beginning of the list of territories where the dharma-victory was achieved? Instead of "Here and in the bordering dominions" we should have had "Here in the king's dominions and in the bordering kingdoms", and afterwards the simple "here" should have done duty. Everything points to a difference between "here" and "the king's dominions"—a technical difference. The same kind of difference appears to be meant between "the king's dominions" and the succeeding phrases: "among the Yavanas and Kambojas, the Nābhakas and Nābhapamtis, the hereditary Bhoja rulers, the Andhras and Pārimdas".[2] Why are these tribes particularly named? Mookerji,[3] quoting the passage, comments: "The statement is ambiguous so far as the enumeration of the localities is concerened. It may mean either among the Yavanas *etc.*, in the king's dominions, or in the areas under royal rule and among the Yavanas *etc.*, (also within the royal domain). If we accept the second interpretation, we must admit that they were not under his direct rule. This interpretation is to be preferred as, otherwise, it is difficult to explain why these states are separately mentioned." What Mookerji wishes to say, as he himself tells us earlier, is that there were certain tribal areas within the empire which were not directly ruled by Asoka but enjoyed a certain degree of autonomy. Barua[4] subscribes to the same view: "Even within his own empire, we are to discriminate the portion

[1] *The Inscriptions of Asoka*, p. 54.
[2] *Bhandarkar, Asoka*, p. 331.
[3] *The Age of Imperial Unity*, p. 28.
[4] *Asoka and His Inscriptions*. pp. 53-4.

which was at first entirely under his direct rule and subsequently under the rule of himself and his Viceroys, from that which was occupied by the semi-independent tribal territories or states." Altogether thus we have three categories, the semi-independent tribal territories under his suzerainty, the royal realm in the narrow sense and the capital city where the king himself resided and from which he exercised rule over both the portions of his empire. To read any other sense in the three divisions into which his statement falls is to rob the statement of its pertinence in details.

Our next task is to find how far actually from Pataliputra the six hundred yojanas would carry us. Fleet, in a note to R. Shama Sastri's translation in 1915 of Kautilya's *Arthāsaśtra*,[1] equates a yojana to practically 4 ½ miles. But Shama Sastri in his own book *The Evolution of Indian Polity*,[2] published in 1920, equates a yojana to a league and says that a yojana is a varying measure commonly taken as equal to seven or eight miles. Monier-Williams in his *Sanskrit-English Dictionary*[3] informs us: "a measure of distance sometimes regarded as equal to 4 or 5 English miles, but more correctly 4 krośas or about 9 miles; according to other calculations=2 ½ English miles, and according to some= 8 krośas." Fleet's equation seems to have been favoured at one time because the *Arthāsaśtra* was taken to be a work contemporary with Chandragupta Maurya, but now "many scholars...regard the present text as of a much later date".[4] So there is nothing to bind us to 4 ½ miles. Out of all the possibilities, the two larger measures seem unlikely in view of a certain statement of Asoka's in Pillar Edict VII. There he says: "I have caused wells to be dug at every eight koses".[5] This means that his yojana was most probably not a measure which would go an exact number of times into eight krosas, for, if it did, we should expect him to say 1 yojana or 2 yojanas or 4, just as, if we had a number of inches which made an exact number of feet, we should mention feet rather than inches. Hence we may reject the yojana equalling 4 krosas as well as the yojana equalling 8. And from the remaining alternatives we are free to choose whatever accords better with our position. So we cannot be blamed if we adopt the smaller (2½ miles) which by making 600 yojanas equal only 1,500 miles from Pataliputra tends to keep the Yavana rajas between Persia and India. Indeed we should be wrong not to adopt it, since it is compelled so long as our arguments against the Greek identifications of the Yavana rajas[6] names as well as against the Hellenisation of India's north-

1 P. 541.
2 P. III, footnote 155.
3 P. 858.
4 *The Age of Imperial Unity*, p. 66.
5 Bhandarkar, *Asoka*, p. 53.

western Yavanas stand unrefuted. And even historically we should be justified. Basham[1] says apropos the *Arthaśāstra's* yojana: "It would seem that for practical purposes the shorter yojana was more often used than the longer, especially in earlier times." Now, if the *Arthaśāstra* is posterior to Asoka's time, the still shorter yojana may be more appropriate to the Asokan period.

We may consider more closely our 1,500 miles. Of course they are not to be counted as the crow flies: they must be thought of as lying along a road which could not have been quite straight. Panini evidently refers to such a road when he mentions Uttarāpatha (V. 1. 77) and speaks of travellers going by Uttarāpatha and of goods gathered by that route (*Uttarāpatha āhritam*). "Within India", says Mookerji,[2] "this overland trade-route must have passed through and linked up her chief cities mentioned by Panini." Panini speaks of inland journeys also along it, as when he mentions Kausāmbi as the starting-point of a journey which ended with Pātaliputra.[3] Some idea of what the road must have been like can be had from the description left by the Greek historians of India in the immediately post-Alexandrine period. Mookerji[4] writes: "We may note the interesting reference made by the Greek writers to the royal road leading from the north-west frontier to Pātaliputra, the precursor of the modern Grand Trunk Road, with a length of 10,000 *stades*—about 1,150 miles. Megasthenes must have travelled down this road in joining his duties at Pātaliputra as ambassador. 'Every mile of this road was marked by a stone indicating the by-roads and distances'." Nor is this all that we learn from the Greeks. The road is described[5] as one existing from earlier times and as having been constructed in eight stages, the first of which began from Peukelaotis (Sanskrit Pushkalāvatī, the capital of Gandhāra, modern Chārsadda), lying a little to the north-west of Asoka's Takshasila, almost at the location of his Shahbazgarhi. Thus we know that out of the 1,500 miles 1,150 would lie within Asoka's own empire. Just 350 more remain and they would be precisely the land-route distance we should need in order to put his Yavana rajas where they ought to be if they were his borderers between his empire and Persia.

Perhaps it will be urged : "The road beyond Pushkalāvatī may be such as to end the 1,500 miles from Pātaliputra right at Herat where the empire of Antiochus is known to have extended eastward from Syria. We need not go as far as Syria and cover the entire empire to find Antiochus. If Amtiyoka is described as a frontager in Rock Edict II, it is because his frontier marches with

[1] *The Wonder that was India*, p. 504.
[2] *Chandragupta Maurya and His Times*, p. 334.
[3] *Ibid.*
[4] *The Age of Imperial Unity*, p. 67.
[5] Mookerji, *Chandragupta Maurya and His Times*, p. 330.

Asoka's and if he is Antiochus this frontier can only be at Herat. The 1,500 miles from Pataliputra are ideally suited to the Greek identifications."

The notion itself is good, but it can really be said to provide an alternative not before our own case based on "Turamaya" and on the nationality of the Yavanas within Asoka's empire is overturned. Even supposing there was liberty to choose between the situation proposed by the idea and the situation arising from our case, we should have to prefer the latter on account of the greater fidelity we can find in it to the total suggestion of the passage under review.

Let us weigh the context in which the six hundred yojanas figure, Take first the words leading on to them. Bhandarkar's translation[3] runs: "....This conquest is considered to be the chiefest by the Beloved of the gods, which is conquest through Dhamma. And that again has been achieved by the beloved of the gods, here and in the bordering dominions, even as far as six hundred yojanas, where (dwell) Amtiyoka and, beyond this Amtiyoka, the four kings...." Does not Asoka mean that the conquest through Dhamma within the bordering dominions has been achieved up to a distance of 1,500 miles from "here" rather than that it has been achieved in even such bordering dominions as start at this distance ? Does not the distance penetrate the bordering dominions, not only of Amtiyoka but also of his neighbour-monarchs since "where (dwell)" goes with all the five kings, and does not the distance show the extent to which the Dhamma has spread from Pataliputra into the five dominions ? The answer seems to be Yes—and all the more if we glance at the phrase with which the complete list of the frontagers concludes. After mentioning the Yona rajas, Asoka names some other rulers and ends with words that echo those used with the six hundred yojanas: "as far as the Tāmraparṇīyas". Shall we hold that the space indicated by "as far as" stops at the point where the Tāmpraparṇīyas commence or that it includes the Tāmraparṇīyas ? If it includes them, as evidently it does, the six hundred yojanas include the Yona kings, for the phrase about them is equivalent to: "even as far as Amtiyoka and, beyond him, the four rajas...." The hypothesis that Amtiyoka is Antiochus whose empire commences from Herat after an interval of 1,500 miles from Asoka's capital will not allow of the inclusion of even the whole territory represented by Antiochus within that interval, leave aside the additional territory represented by the other Macedonian monarchs. Both the spirit and the letter of Asoka's statement appear to forbid the entry of Antiochus into the picture. Even in Rock Edict II where Asoka describes Amtiyoka as his frontager, both the spirit and the letter do not indicate merely a common frontier but the Dhamma's penetration across it to cover the frontager's whole kingdom as well as the kingdoms of his neighbours. And in that Edict too we have the phrase, "as far as the Tāmra-

parṇī",[1] in which, as Barua[2] remarks, the name "may indeed be taken to stand both for the river Tāmraparṇī and for the Tāmraparṇīs as a people and their territory." Barua has not posed to himself the query whether "hida" signifies Asoka's capital or his empire and so (though the language is not absolutely clear) he seems to count six hundred yojanas from the border, but he has no hesitation in making them inclusive of the realm of Amtiyoka and those of Amtiyoka's neighbours. He[3] has written : "In his R. E. XIII, Asoka mentions 600 yojanas as the extent of the regions outside his empire where he was able to achieve an effective conquest by piety. In this outermost zone of the sphere of piety he was able to create are located the territories of Amtiyoka, Tulamaya, Amtekini, Maga and Alikasudara...."

We may end by touching on a subject to which we have already brought a case from Persian history for parallelism. The subject is the pretty close resemblance of the names "Amtiyoka" and "Maga" to "Antiochus" and "Magas". Although non-Greek explanations of the Asokan names are certainly possible, this resemblance cannot be denied. But we have warned against any emphasis on it as unique. We have cited some striking chance similarities between Indian and Greek names and noted the refusal of eminent scholars to put Zarathushtra in the sixth century B.C. despite two glaring resemblances in name: "Auramazda" in the inscriptions of Darius, bringing for the first time in Persian history Zarathushtra's God "Ahura Mazda" into the monuments of a king and the name Hystaspes which is joined by the Greeks to "Darius" and which, as we can see from the inscriptions of Darius, is identical with "Vishtāspa", the name of the king to whom, according to the Parsi scripture Avesta, Zarathushtra first preached his religion. To diminish further the feeling that the resemblance of Amtiyoka to Antiochus and of Maga to Magas cannot be accidental and to claim still more the right to regard it as such, we may now add a case[4] from Indian history itself. There is the Mahānāman inscription at Bodh-Gaya and there is the report of the Chinese writer Wang-Hiuen-t'se. In the former we have two monks, Mahānāman and Upasena, from Ceylon, dedicating "a mansion of Buddha" in the year 269 of an unspecified era : in the latter we have also a Mahānāman and his colleague Upa- (the rest of the name is unavailable), two Buddhist monks from Ceylon, building at Bodh-Gaya a monastery and stupas during the reign of a king who appears to be Samudragupta. Sylvain Lévi observes that, if the same monks are not spoken of, it would be indeed a very

[1] *Asoka.*, p. 299.

[2] *Asoka and His Inscriptions*, p. 112.

[3] *Ibid.*, p. 109.

[4] *The Indian Antiquary* (1902), pp. 192-7.

strange coincidence. But V. Smith, who never doubts that Amtiyoka and Maga are Antiochus and Magas, marshals a number of cogent arguments against the identification alleged by Lévi. The double resemblance in the monks' names and the common location Bodh-Gaya for a common religious purpose are not allowed by him to have any weight. There is no reason why, with such parallel cases and historical precedents, we should permit a pair of striking name-similarities to set at nought the mass of serious evidence we possess against the identifications which they may bespell us into accepting.

There remains nothing that can sustain the argument from Asoka's Edicts against the Puranic chronology.

K. D. SETHNA

(*To be continued*)

Students' Section

PEACE AND SELF-REALISATION

(SOME LETTERS OF SRI AUROBINDO)

THE void is the condition of the Self—free, wide and silent. It seems void to the mind but in reality it is simply a state of pure existence and consciousness, Sat and Chit with Shanti. (3-9-1934)

* * *

The three things are Sat, Chit and Ananda—but at this stage there is more usually the Shanti than the Ananda. (4-9-1934)

* * *

Shanti is peace or calm—it is not Ananda. There can of course be a calm Ananda. (12-7-1934)

* * *

If the peace or silence is once absolutely established, no amount of movements on the surface can impair or abolish it. It can bear all the movements of the universe and yet be the same. (17-9-1934)

* * *

When I got the emptiness, it lasted for years. Whatever else came, came in the emptiness, and I could at any time withdraw from the activity into the pure silent peace. (21-9-1934)

* * *

Emptiness is a state of quietude of the mental or vital or all the consciousness not visited by any mind or vital movements, but open to the Pure Existence and ready or tending to be that or already that but not yet realised in its full power of being. Which of these conditions it happens to be depends on the particular case. The Self state or the state of pure existence is sometimes also called emptiness, but only in the sense that it is a state of sheer static rest of being without any contacts of mobile Nature. (28-9-1934)

* * *

If not aspiration, at least keep the idea of what is necessary—(1) that the silence and peace shall become a wideness which you can realise as the Self—(2) the extension of the silent consciousness upwards as well so that you may feel its source above you—(3) the presence of peace etc., all the time. These things need not all come at once, but by realising what has to be in your mind, any falling towards a condition of inertia can be avoided. (28-9-1934)

* * *

You are seeking for Self-realisation—but what is that Self if not the Mother's self. There is no other. (29-9-1934)

* * *

The Self has two aspects, passive and active. In the first it is pure silence, wideness, calm, the inactive Brahman, in the second it is the Cosmic Spirit, universal not individual. One can feel in it union or oneness with the Mother. Intimacy is a feeling of the individual, therefore of the psychic being. (12-10-1934)

* * *

Ananda comes afterwards—even if it comes at the beginning it is not usually constant. Wideness does not come because the consciousness is not yet free from the body. Probably when what is felt above the head comes down, it will be liberated into the wideness. 13-10-1934)

* * *

The Peace, Purity and Calm of the Self must be fixed—otherwise the active Descent may find the forces it awakes swayed on by lower Powers and a confusion created. That has happened with many. (16-10-1934)

* * *

What do you mean by coming from the true consciousness? The pure existence consciousness does not initiate any action. Actions come through it either from the ordinary nature or from the Mother's Force. (20-10-1934)

* * *

Q. Do the two aspects of the Self come one after the other?

Usually they are there one after the other and remain separate till the Supermind is being prepared.

(13-10-1934)

Q. Does the first aspect remain always as mere silence, wideness and calm? Is there no further step?

(13-1019-34)

Not until the final change, when calm and action are fused into each other. Except that strength may come in before that and a strong wide calm be experienced. That happens when the true vital emerges. (13-10-1934)

Q. Could one have a great fullness of spiritual being and at the same time a deepening of emptiness?

Without the emptiness there can be no fullness.

(24-10-1934)

Q. How is it possible to have fullness and emptiness at the same time?

I meant that in the higher consciousness that simultaneous experience was quite natural. It is the same with complete rest and full activity, — experience of infinite impersonality and of the true person. All these (and many other things also) are to the mind incompatible, but in the higher consciousness they go together.

(24-10-1934)

THE HUMAN INSTRUMENT

I place before you, Mother, an Instrument rare,
One with numerous strings;
Which long being left unused has taken up rust,
Hence false vibrations it out-brings.

It needs a powerful hand to put right
The strings clustered in its topmost part;
For to tune them again, removing all rust,
Is a work of great patience and art.

The ones that connect the top to the base,
Are in number only a few;
Yet to stand the strain of a higher pitch,
They have to be strong, ever-new.

But the highly sensitive and finest of all
Lie hidden and coiled down below;
To awaken their vibrations is a difficult task,
Which only a Master Musician can know.

With my whole Instrument cleansed and in tune
I pray, one gift bestow—
To play it to perfection, that from its depths
Celestial music may flow.

Tim

THE HOUR BEFORE THE SEVENTH DAWN

(*The last part of a Pantomime* DAWN AND THE DRAGON *for performance on February* 21, *the Mother's Birthday*)

Music...... The Dance of the Dawn Goddess

(*One by one the seven Princesses are attracted to the dance of the Dawn Goddess. But before they too can dance with her she has to guess their names.*)

DAWN GODDESS. (*To Hope*)
Come dance with me and play my game,
Come, Princess, let me guess your name.

HOPE. My name is hidden when Desire
Does not demand but does aspire.

DAWN GODDESS. It must be Hope !

(*They dance*)

DAWN GODDESS. (*To Harmony*)
You also must join in our game
But first I'll try to guess your name.

HARMONY. I am the Princess of colour and sound
And when they are balanced I am found.

DAWN GODDESS. You must be Harmony !

(*They dance*)

DAWN GODDESS. (*To Heliotrope*)
Come join us in this merry game
But let me try to guess your name.

HELIOTROPE. My name is based on a turn of the sun
Yet written and pronounced as one.

DAWN GODDESS. The sun is HELIO and a turn may be TROPE
And together they must make HELIOTROPE.

(*They dance*)

DAWN GODDESS. (*To Honesty*)
I'd like you too, to join our game
But first I have to guess your name.

HONESTY. They say from a policy point of view
That my name is the best to pursue !

DAWN GODDESS. Honesty is the best policy !
Honesty ! !

(*They dance*)

DAWN GODDESS. (*To Happy-Heart*)
I'd love you too to join our game
But kindly let me guess your name.

HAPPY-HEART. Oh Dawn Goddess of the morning skies,
You can easily read my name in my eyes—

DAWN GODDESS. Why surely you are
Happy-Heart !

DAWN GODDESS. (*To Helpmate*)
Come join with us and dance a game
But first, please, let me guess your name.

HELPMATE. My name could be for a girl or a boy,
To help gives me the greatest joy.

(*Mischief and Anger enter with Pride and Passion—mingle, unnoticed among the dancers and go out. The dance continues but there is now an atmosphere of disturbance.*)

DAWN GODDESS. (*Trying hard to concentrate*)
Your name, your name, I must guess your name
Or we cannot continue our little game.

HELPMATE. (*Trying to be helpful*)
To help gives me the greatest joy.

DAWN GODDESS. Why HELPFUL ! That must be your name !

(*Mischief, Anger, Pride and Passion—From the bushes*)
It's not ! It's not !
You have lost your game !

Come Doom ! Come Destiny ! Come Fate !
Come Troubles, open wide the Gate !

DAWN GODDESS. (*Facing the Sun—turning slowly, calmly*)

Fly ye Demons of the Night !
Flee from here ye shades of Doom !
Come Rainbow Colours ! Come sons of Light !
Death to the Dragon of Doom !

(*The Troubles flee*)

(*Turning to the Helpmate*)
You stood by me when Trouble came
So HELPMATE surely is your name.

ALL TOGETHER. Hurrah ! Hurrah ! Helpmate's her name !
Now we'll continue with our game.

(*They all stop and look around expectantly*)

DAWN GODDESS. You are the seven Princesses of Light
But only six are here in sight.
For the final victor of the Dawn
The SEVEN must dance upon the lawn.

(*Quickly*)
Don't say her name for I must guess it
If the Powers of Dawn are to come and bless it.

(*Enter the Troubles again*)

ALL THE TROUBLES Boil and bubble, mix more trouble
Bubble-bubble, brew more trouble.
Doom, the Demon of Despair,
THE HOUR BEFORE THE SEVENTH DAWN

Dance upon our atmosphere !
Dance and prance upon the lawn
Demon doom, destroy the Dawn !

(*All the Princesses make a circle of defence around the Dawn Goddess—Suddenly Hope starts to sing.*)

Song of Hope

Dark clouds may cross the skies of Dawn—
Doom, Doubt and dread Despair
May try to capture earth's fair lawn
To dance with Mischief there,

But while there's wind there's always Hope
And Hope is yet divine—
So with the help of Heliotrope
We'll make the Sun to shine.

We'll ask the Wind Goddess to play
To change our circumstance
And drive these Troubles all away
Upon the Winds of Chance.

CHORUS. Come Powers North, South, East and West !
Come Goddess of the Air !
Blow your hardest ! Blow your best !
Deal doom to dark Despair !

(Enter the Wind Goddess)

(As the Wind Goddess enters she leads a circle dance, with the Dawn Goddess in the centre, against the Powers of Doom—the circle getting larger and larger until all the Troubles are driven off.)

WIND GODDESS. Come Powers of this mortal air !
Come ye Winds of Dawn !
Drive away Doubt and Despair
From earth's fairest lawn !

Enter

NORTH WIND. I am the North Wind, icy cold—
I'll freeze the nose of Fear.
I am the North Wind brave and bold
From the Northern Hemisphere.

Enter

SOUTH WIND.

I am the South Wind fair and free—
The Wind of Liberty !
Away ! Away ! Doubt and Despair,
This lawn we will not share.

Enter

EAST WIND.

I am the East Wind from the sea
Where the rolling billows flow,
Endlessly, boundlessly, furiously,
My white-wave steeds I blow !

Enter

WEST WIND.

I am the West Wind high and wide.
I blow from mountain and vale—
My steeds o'er all the earth I ride
On hurricane, storm and gale !

(*As the Winds and the Wind Goddess dance out, all the Princesses sing in chorus*) :

CHORUS—
THE PRINCESSES.

Hail, to the Goddess of the Winds !
Hail, to the Four Winds free !
Hail to the Powers of the Air !
Hail Winds of Liberty !

(*They continue their dance in a circle around the Dawn Goddess, but the music keeps stopping on a wailing note as if in pain—Eventually it stops altogether and there is an ominous silence of expectancy.... Then a sound of far-off drum-beats is heard which at last is recognised as the FOOTSTEPS of the DRAGON OF DOOM.*

All crouch into a small circle around the Dawn Goddess. The Dragon enters with a fearful growl, saying) :

DRAGON.

Yum ! Yum ! Yum ! Yum !
I smell food to fill my Tum !
Yum ! Yum ! Yum ! Yum !
Come, little dainties, Come !

What better food for the King of the Night
Than seven sweet daughters of the Light ?
And to crown this feast upon the lawn,
What sweeter still than the Goddess of Dawn ?

(As he is about to approach, Humility enters with Sincerity.)

SINCERITY.
O Goddess of the Dawn arise !
Speak from the puissance of your skies.
I come to help you in your game,
But first you have to guess a name.

DAWN GODDESS.
O sister, Sweet Sincerity !
What other name is left but one—
It must be true Humility
In order to invoke the Sun !

SINCERITY.
Come heroes of Liberty and Light !
Retrieve these Virtues from despair.
Dispel the Powers of the Night
That Dawn may blossom fair;
That darkness from this earth may flee,
The Light banish the Gloom.
Come Heroes of Truth and Liberty !
Death to the Dragon of Doom !

(Enter the Princes of the Light from both sides alternately)

DAWN GODDESS.
(To Light) Come Prince of Light from the land of the Sun !
(To Liberty) Come Prince of Liberty !
(To Love) Come Love, fight till the battle is won !
(To Loyalty) Hail Prince of Loyalty !
(To Lion-Heart) Brave Lion-Heart, wield thy sword of Truth,
(To Life-Energy) Life-Energy lend thy aid.
(To Laughter) Hail Prince of Laughter !
Prince of Youth !
Child of the Light Brigade !

(They enter into the Dance of Death to the Dragon).

At last the Dragon of Doom is dead and the seven Princes carry its corpse victoriously away.

The Seven Princesses dance the Dance of Victory.

It is
The Dawn.

Song of the Dawn

HAIL glorious Dawn !
Lift up your hearts and say :
On earth's fair lawn
Victory is born this Day !

Look to the Sun !
By that immortal Ray
Truth was won—
Victory is born this Day !

Come laughter and Love,
Drive evil all away !
Sing skies above—
Victory is born this Day !

Sing, nothing mars
Our march upon the Way !
Climb to the stars,
Victory is born this Day !

Rejoice O soul !
Lift up the heart to say :
This is the Goal—
Victory is born this Day !

O Golden Prayer !
All heaven and earth do pray :
VICTOIRE DOUCE MÈRE !
On this most blessèd Day.

CURTAIN

NORMAN DOWSETT

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